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DOCTOR·WHO MAGAZINE

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INSIDE
- BBC BOOKS
- DOCTOR WHO CONFIDENTIAL
- THE BRIGHTON EXHIBITION
- COMIC STRIP ADVENTURE

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DWM361 PULL TO OPEN...

EDITOR'S LETTER

"THE CHILDREN'S OWN PROGRAMME THAT adults adore..." That's what it always used to say on the back of Target's *Doctor Who* books – although it was originally a quote from Mr Gerard Garrett, writing in *The Daily Sketch* back in 1970. I don't think that anyone else has ever come up with a better way to sum up *Doctor Who*'s appeal than Gerard (although many have tried). *Doctor Who* is, first and foremost, a children's programme – and given that the first episode was broadcast 42 years ago, you'd be hard pressed to find many people whose first experience of the Doctor *wasn't* as a child. As *Doctor Who*'s original producer, Verity Lambert observed a few years back, "It's part of growing up."

This issue we've decided to find out what *Doctor Who*'s natural audience thought of the new series. The kids of Patcham High had some pretty interesting things to say about the Ninth Doctor and Rose's adventures, and you can read their views on page 12. And if you want any more proof that *Doctor Who* has been a hit with the kids, just look at the incredible response to *Blue Peter*'s recent 'Design a Monster' competition!

When we spoke to the new Doctor, David Tennant, a couple of months back, he spoke of his own recollections of watching *Doctor Who* as a little boy – back when Tom Baker and Peter Davison were in charge. And, on occasion, Peter Davison himself has recounted his childhood memories of the original Doctor, William Hartnell. I'm positive that, out there somewhere, there's a kid – perhaps even reading **DWM** now – who'll watch David as the Doctor next year, fall in love with *Doctor Who*, decide to become an actor, and one day grow up to become the Fourteenth or Fifteenth Doctor!

Although Clay says I shouldn't give up the day job just yet...

Tom

EDITOR CLAYTON HICKMAN
DEPUTY EDITOR TOM SPILSBURY
DESIGN JAMES CLARKSON

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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Attractions
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MEET THE CLASS OF 2005!

12 The students of Patcham High School give us their fascinating and frank opinions of the new series of *Doctor Who*. Discover why the Doctor should bang his head, and why Rose should dump Mickey...

22 COMIC STRIP: *THE CRUEL SEA*
Part Three: In a deserted London street, in the aftermath of an Auton invasion, 19-year-old Rose Tyler is offered the chance to travel in time and space. An offer which she declines...

DOCTOR·WHO EXHIBITION
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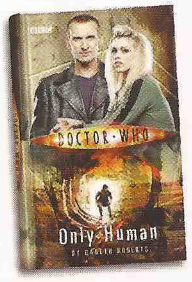
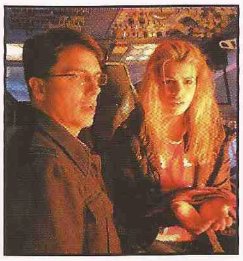
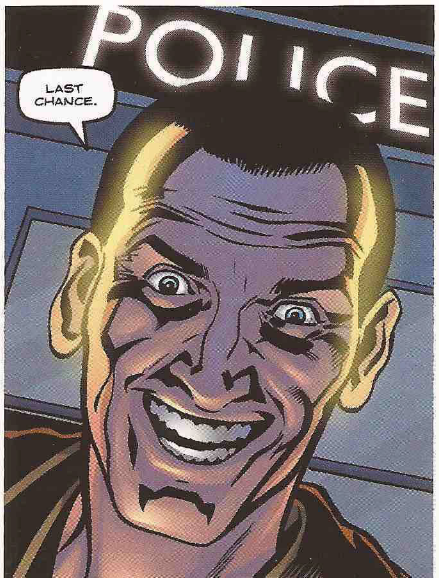
40 INTERVIEW: EDWARD THOMAS
The show's design guru takes us, episode-by-episode through the challenges of Series One and looks forward to new worlds in the company of the Tenth Doctor.

50 WRITE ON!
DWM talks to the authors of the latest Ninth Doctor novels, and finds out what the huge success of the range means for the Tenth Doctor's adventures in print...







32 PIER PRESSURE
Behind the scenes at Brighton Pier's *Doctor Who* Exhibition.

54 DOCTOR WHO CONFIDENTIAL
DWM reviews the first series of BBC Three's companion show, and speaks to its producers about Series Two.

REGULARS

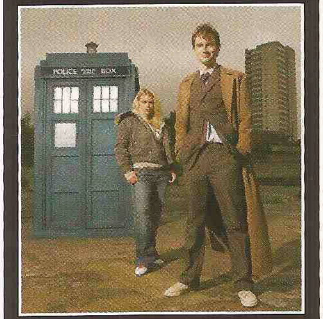
04 GALLIFREY GUARDIAN
09 MATRIX DATA BANK
10 DWMAIL
36 THE TIME TEAM
58 FURTHER ADVENTURES
61 OFF THE SHELF
66 PRODUCTION NOTES

GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

DOCTOR WHO

2006 SERIES



CAST

Doctor Who	DAVID TENNANT
Rose Tyler	BILLIE PIPER
Mickey Smith	NOEL CLARKE
Jackie Tyler	CAMILLE CODURI

CREDITS

Executive Producers	JULIE GARDNER RUSSELL T DAVIES
Producer	PHIL COLLINSON
Associate Producer	HELEN VALLIS
Script Editors	HELEN RAYNOR SIMON WINSTONE
Director of Photography	ERNIE VINCZE
Casting Director	ANDY PRYOR
Production Manager	TRACIE SIMPSON
Production Designer	EDWARD THOMAS
Visual Effects	MILLTV
Special Make-Up and Prosthetics	NEILL GORTON
Models and Miniatures	MIKE TUCKER
Costume Designer	LOUISE PAGE
Make-Up	SHEELAGH WELLS
Incidental Music	MURRAY GOLD

EPISODES

CHRISTMAS SPECIAL:

The Christmas Invasion

Written by	RUSSELL T DAVIES
Directed by	JAMES HAWES

Harriet Jones	PENELOPE WILTON
Alex Klein	ADAM GARCIA
Danny Llewellyn	DANIEL EVANS
Sally	ANITA BRIEM
Major Blake	CHU OMAMBALA
Also co-starring	SEAN GILDER

EPISODE 1:

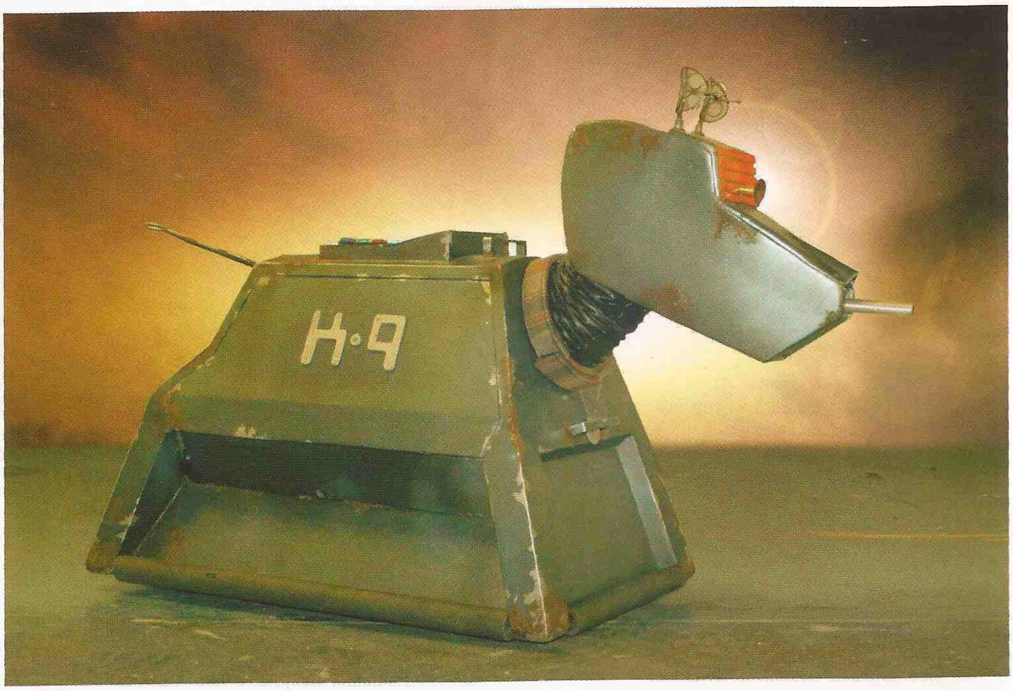
TBA

Written by	RUSSELL T DAVIES
Directed by	JAMES HAWES

Cassandra	ZOË WANAMAKER
The Duke	MICHAEL FITZGERALD
Clovis	LUCY ROBINSON
The Matron	DONA CROLL
The Sister	ADJOA ANDOH
The Novice	ANNA HOPE
Chip	SEAN GALLAGHER

THE DOCTOR'S METAL POOCH JOINS SARAH JANE FOR **SCHOOL REUNION**!

AFFIRMATIVE, K9!



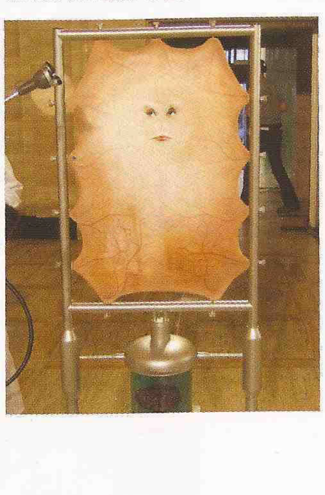
IT HAS NOW BEEN OFFICIALLY announced that K9, the Doctor's robot dog who appeared in *Doctor Who* from 1977 to 1981, will be trundling back for the episode *School Reunion*. The returning K9 is the Mark III model, which the Doctor gave to Sarah Jane Smith (Elisabeth Sladen) in the 1981 spin-off adventure *K9 & Company*. K9 Mark III made one further fleeting appearance in *Doctor Who*, in the 1983 story *The Five Doctors*. As you can see from the above picture, he's been getting a bit rusty in the intervening years! In *School Reunion*, Sarah and K9 will join the Tenth Doctor and his current companions Rose and Mickey to battle the evil Krillitanes.

K9 will be voiced, once again, by actor John Leeson, who says, "I am delighted to have been invited back on board the series – and a little gathered rust is no object to a fully functional K9!"

Doctor Who producer Phil Collinson tells us, "We've been planning the return of the Dream Team, Sarah Jane and K9, for many months now. Of course, K9 was created by another Dream Team, the writers Bob Baker and Dave Martin, and as is right and proper, we were keen to get their approval before plans could proceed. Fortunately, when we showed them the script, they were very happy indeed. By coincidence, John Leeson had already written to Russell, out of the blue, purely to tell him how much he had enjoyed the new series – so we had his address right at hand! As for the design, we had endless discussions but soon realised that K9's original BBC designers had done such a brilliant job. As ever, when reviving the show's old icons, we want to be faithful to the past, while giving brand new viewers something to enjoy."

Other newly-announced guest stars for *School Reunion* are Joe Pickley as Kenny, Lucinda Dryzek as Melissa, Heather Cameron as Nina, Benjamin Smith as Luke and Clem Tibber as Milo.

MEANWHILE, ANOTHER EPISODE in the first recording block has also been shooting over the past couple of months. The as-yet untitled Episode 1 will see the return of Zoë Wanamaker as Cassandra, who first appeared in *The End of the World* earlier this year.



Phil Collinson says, "We want the second series to start with a bang, and knew that there was plenty more fun to be had with the Lady Cassandra O'Brien Dot Delta Seventeen. That character showcased two of our strengths – the wonderful work of the Mill, and the voice talents of one of the UK's finest actors. I did wonder initially whether, given the fact that Zoë's always in demand, she had actually watched the transmitted version of *The End of the World*. But when I asked her, she said 'Of course I did! Why do you think I've come back?' Last year, the voice was read on-set by an offstage actor, and Zoë didn't record her lines until weeks afterwards, in a sound studio in London. But this year, we were able to bring Zoë down to Cardiff to read in the lines herself, and react more spontaneously with David and Billie. It was a great delight for the cast and crew to finally welcome Zoë on set! And as for Cassandra herself, there's lots more to discover about her. And if you think the Doctor's got the measure of her, think again - and on top of that, she's not the only one causing trouble in Episode 1, there's a new race of villains to contend with at the same time!"

For more cast news on Episode 1, see opposite.

▶ p56

Mark Cossey and **Gillane Seaborne** on *Confidential*.

▶ p66

For one issue only, **Helen Raynor** takes over *Production Notes*…

▶ p32

We take a trip to Brighton to find out about the new exhibition…

EXCLUSIVE: JANET FIELDING TO FEATURE IN BIG FINISH AUDIO – AT LAST!

SAY G'DAY AGAIN, TEGAN!

SEPTEMBER 2005 SEES A MAJOR 'event' occurring in Big Finish's *Doctor Who* audio range, stretching across two Doctors, linked by a common enemy.

The Cybermen, current stars of their own Big Finish mini-series, will return to plague the Sixth Doctor and Peri in *Dead Men Walking*, the first of two releases written by Joseph Lidster. It sees Peri returned to the Baltimore home of her parents in 1986, where the Doctor uncovers a sinister plot to reanimate cadavers at a funeral home.

The second tale, linked to *Dead Men Walking* by Cybertechnology and one or two other characters is called *Summer in the City*. This Fifth Doctor story is set in Brisbane in 2006 and will feature the return of an older, wiser but just as acerbic Tegan Jovanka, played, as ever, by Janet Fielding.

Big Finish producer Gary Russell explains that working with Janet Fielding has been a long-held ambition. "When Big Finish started, I always said I had three 'ticks' I wanted to make: Paul McGann, Bonnie Langford and Janet Fielding. For some time now, Janet has always said no to returning to Tegan – I believe a phrase involving the worlds 'hell' and 'freezes over' might have been uttered in her recent **DWM** interview! In fact, I'd all but given up asking – I respect Janet enormously and as she'd made her position so clear, it just seemed rude to keep trying. Then over a lovely dinner a few weeks back, she volunteered. 'One,' she said. 'Just the one,' with a steely gaze that told me that it will, indeed, be just the one! In fact, the ideas for *Summer in the City* have been floating around in my head for some years now, and at the Gallifrey One convention in Los Angeles last year, when I was interviewing Janet, someone asked what she thought Tegan would be doing now. 'Running a multinational corporation, taking no s*** from anyone, power-dressed to kill,' she said. Which was pretty much what I had in mind too!

"We're terribly pleased that Janet has agreed to join us for this special event," said co-producer Jason Haigh-Ellery. "I know Peter's going to enjoy renewing their sparring partnership, and I hope the fans will get a kick out of hearing this older Tegan getting to say one or two things that she probably wanted to get out of her system at the end of *Resurrection of the Daleks*."

Another Fifth Doctor companion making a return to Big Finish is Mark Strickson's Turlough, who returns after a four-year absence in November's *Singularity*, written by James Swallow. *Singularity* will also have a unique second cover available only from the 10th Planet bookstore and at the Dimensions convention in Stockton in November.

Big Finish has also announced that at the end of the year, subscribers will receive a free Sixth Doctor/Peri single-disc story called *Cryptobiosis*, written by new writer Elliot Thorpe. "This came from the open-submissions pile," says Russell, "and was one of those that leapt out at everyone here at Big Finish."

Episode 2:
Tooth and Claw
Written by ....RUSSELL T DAVIES
Directed by.......................EUROS LYN

Episode 3:
School Reunion
Written by.............TOBY WHITHOUSE
Directed by..........JAMES HAWES

Sarah Jane Smith
..........................ELISABETH SLADEN
Voice of K9 ....JOHN LEESON
Mr Finch...................ANTHONY HEAD
Mr Wagner......EUGENE WASHINGTON
Kenny ....JOE PICKLEY
Melissa ....LUCINDA DRYZEK
Nina ....HEATHER CAMERON
Luke.......................BENJAMIN SMITH
Milo ....CLEM TIBBER
Also co-starring ....ROD ARTHUR
..............................CAROLINE BERRY

Episode 4:
TBA
Written by ....STEVEN MOFFAT
Directed by.......................EUROS LYN

Episodes 5 & 6:
TBA
Written by......................TOM MacRAE
Directed by ....GRAEME HARPER

Episode 7:
TBA
Written by.....................MARK GATISS
Directed by ....TBA

Episodes 8 & 9:
The Satan Pit / TBA
Written by ....MATT JONES
Directed by ....TBA

Episode 10:
TBA
Written by ....RUSSELL T DAVIES
Directed by ....TBA

Episode 11:
TBA
Written by ....STEPHEN FRY
Directed by ....TBA

Episodes 12 & 13:
Army of Ghosts / TBA
Written by ....RUSSELL T DAVIES
Directed by ....TBA

Doctor Who is a BBC Wales production for BBC One. Christmas Special for broadcast December 2005, plus 13x45-minute episodes for broadcast on Saturdays in early 2006. Story order and titles are subject to change.

CAST FOR EPISODE 1 REVEALED, AND BLOCK FOUR DIRECTOR ANNOUNCED

CAST & CREW UPDATE

AS WELL AS THE RETURN OF ZOË Wanamaker, several other cast members have been revealed for Episode 1. Michael Fitzgerald plays the Duke, Lucy Robinson is Clovis, Dona Croll is the Matron, Adjoa Andoh is the Sister, Anna Hope is the Novice, and Sean Gallagher is Chip.

Executive producer Russell T Davies tells us, "I'm so glad to be working with Lucy Robinson again – we last worked together on a late night Granada soap called *Revelations*, in which she played Rachel Rattigan. Poor Rachel suffered murder by embolism at the hands of the evil Bishop's wife, but believe me, that's nothing compared to the things she has to go through in *Doctor Who*!"

Phil Collinson says, "It's a pleasure to see Sean Gallagher on set, because we last worked together when I produced Series Two of *Linda Green*, in which he played Lisa Tarbuck's workshy boyfriend Jimmy, and we spent most of the time filming in smokey Manchester pubs. So it's brilliant to welcome him to the clean air of Cardiff! Chip's an extraordinary part and Sean's an extraordinary character, so as ever with Andy Pryor as Casting Director, it's dream casting for us."

Meanwhile, it has been confirmed that director Euros Lyn [below] will be returning to helm Block Four, which will consist of another two episodes.

Phil Collinson tells us, "We just love having Euros on board, and that feeling's shared by the writers, actors and crew. So for quite some time now, we've been trying to tempt him to stay longer, planning a schedule whereby Euros can complete the filming on Block Two and then start work on Block Four almost straight away. Fortunately, after a good bit of blood, sweat and tears, we managed to hammer the dates into place, so Euros will be completing a total of four episodes this year. We're very lucky indeed to have a director of Euros' stature so committed to the show, thank God!"

OTHER NEWS

▼ FIRST DOCTOR ON CD

DOCTOR WHO
TRAVELS IN TIME & SPACE

February 2006 will see the release of 1964's *The Reign of Terror* on BBC Audio. Linking narration will be provided by a member of the original cast, although it has not yet been confirmed who. Meanwhile, this November sees the release of *Doctor Who: Travels in Time and Space*. This set comprises readings of three original *Doctor Who* novelisations – *Doctor Who and the Daleks*, *Doctor Who and the Crusaders* and *Doctor Who and the Zarbi* – read by actor William Russell.

CONTROLLER IMPRESSED

BBC One's controller, Peter Fincham, spoke at the recent Edinburgh Television festival *Doctor Who's* recent success. As well as praising the series for resurrecting the concept of family viewing, Fincham also admitted to having the *Doctor Who* theme as his mobile phone ringtone, and that the series was a big hit with his four children, aged between one and eight years old. Which is all encouraging news for the long-term future of the show...

Meanwhile, BBC One was the big winner at the festival, scooping the Terrestrial Channel of the Year award, thanks, in part to *Doctor Who*. *Doctor Who Confidential* played a part in earning BBC Three the Non-Terrestrial Channel of the Year award.

FIVE DOCTORS ON YOUR PHONE

BBC Worldwide has announced that 20th anniversary story *The Five Doctors* will soon be available for fans to watch on their mobile phones. Along with several episodes of sci-fi comedy Red Dwarf, this is the first time BBC programmes to be made available in this way. More details soon.

GOING FOR GOLD

Satellite channel UKTV Gold is planning a week of repeats of the recent series. The run starts at 7pm on Sunday 23 October with *Rose*, *The End of the World* and *The Unquiet Dead*, and continues throughout the week, with the final two episodes, *Bad Wolf* and *The Parting of the Ways*, showing on Friday 28 October.

BBC Three's repeats continue on Sundays at 7pm, with a further showing on Fridays at 9pm. Upcoming episodes are *The Empty Child* (Friday 16 September), *The Doctor Dances* (Sunday 18 and Friday 23), *Boom Town* (Sunday 25 and Friday 30), *Bad Wolf* (Sunday 2 October and Friday 7), and *The Parting of the Ways* (Sunday 9 and Friday 14).

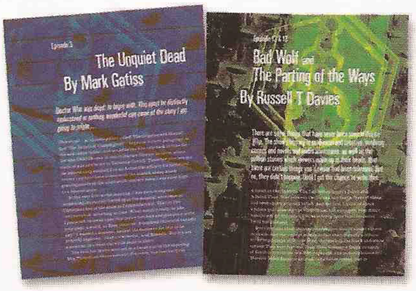
▼ A GAME WITHIN A GAME?

DOCTOR WHO
THE INTERACTIVE ELECTRONIC BOARD GAME

On sale now from the BBC Shop is *Doctor Who: The Interactive Electronic Board Game*. The game requires three AAA batteries and is designed for two to six players, aged seven and up: "You are the Doctor, travelling through space collecting vital repair components to fix the TARDIS, but beware your archenemy the Daleks are out to exterminate you!"

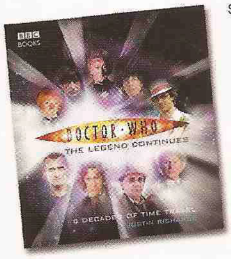
JUSTIN RICHARDS REVEALS BBC BOOKS PLANS FOR 2006...

NEW BOOKS REVEALED



BBC BOOKS' JUSTIN RICHARDS HAS TOLD DWM a little about the future of the *Doctor Who* book range, going into 2006.

"We have titles and authors sorted now for the first three Tenth Doctor titles," confirms Justin. "They will be, in no particular order, *The Genesis Casket* by some guy called Justin Richards, *The Untimely Prophet* by a lady called Jacqueline Rayner – you can see where this is going, can't you? – and *Feast of the Drowned*, by Stephen Cole. The reasons for using the three of us again are exactly the reasons as last time around – we're people with a track record of writing to spec and to schedule for the right market, and who have been signed off for all the confidential material. But it's going to be – if I'm still allowed to say this – Fantastic!"



And what are the implications for the future of the previous Doctor books? As things stand we haven't heard anything of what's happening beyond this year...

"For the Past Doctor books we're still waiting for all sorts of decisions from all sorts of people," Justin replies. "The Past Doctor books have a future, I'm sure, but exactly what we'll be doing, and when, I don't know. We're taking the time to make sure we get it right – there's obviously a question of positioning against the new series and the new novels. A lot of publishers would say 'This is doing extremely well, we're selling shedloads of these books, let's do as many as we possibly can and make as much money as we can', and I'm pleased to say that's not how BBC Books is doing it. They're taking the time to say 'Okay, we have a property that's doing very well, we need to keep that quality up, we don't want to saturate the market or over-stretch the people who are producing them'. Equally we have this huge back catalogue of material with the past Doctors and we need to take time to think about how that fits into the mix, and how to exploit that – with a small 'e' – to the benefit of the publishers, and the brand, and to the readers both old and new who want to find out about the past Doctors. We're certainly not abandoning them – *Monsters and Villains* makes it clear to the new audience that there were other Doctors who had exciting and wacky and fun adventures that they may want to find out about. *The Legend Continues* fills in even more of those gaps for new fans."

Justin has also **DWM** about some of the special books to be published this autumn.

"We are all very excited about the two lavish books we are publishing in October – *The Legend Continues* and *The Shooting Scripts*," says Justin. "Long-term fans will remember the original edition of *The Legend* that we published as a hardback to celebrate 40 years of *Doctor Who*. Now we've completely updated and expanded that book to cover the return of the show and the first full series. There are sections on the Ninth Doctor and each and every story as you'd expect. But we've also updated the sections on merchandise and the continuing story of *Doctor Who* and so on. It will be a paperback this time, which has enabled us to make it available at the attractive price of just £20 – for over 400 pages!

"*The Shooting Scripts* is exactly what it says – the final shooting scripts from which the entire 2005 *Doctor Who* series was made. So there are scenes that never made the final edit, and hundreds of screen grabs and other photos. It's a terrifically attractive book, that not only lets you relive the great new episodes, but includes introductions by the original writers. One of the questions we often get is: 'Why aren't you doing novelisations of the TV episodes?', and this is the answer. These scripts are just so well-written that you don't need to novelise them – it's all there, beautifully and evocatively written and it would be a shame to dilute that. I've read hundreds of TV scripts, but none as lucid and entertaining and as well-written as these! They're a joy to read."

DETAILS UNVEILED FOR CITY OF DEATH DVD...

FRENCH KISS!

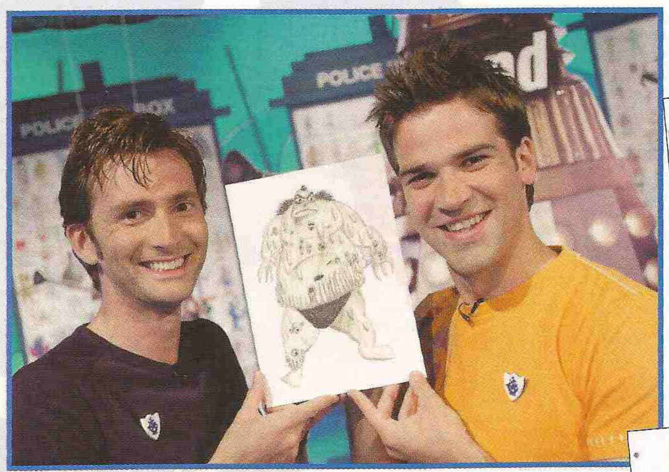
BBC DVD HAS REVEALED DETAILS FOR November's DVD release, *City of Death*. This story, starring Tom Baker as the Doctor, will be released as a two-disc set – the first such release for some time.

The first disc will contain the remastered version of the four-part serial itself, with the extra material taking up the second disc. The main 45-minute documentary feature, *Paris in the Springtime*, has been written by Jonathan Morris and produced by Ed Stradling. Among the contributors are actors Julian Glover (Scaroth), Tom Chadbon (Duggan) and Catherine Schell (the Countess), director Michael Hayes, and archive footage of writer Douglas Adams. *Paris, W12* is a 20-minute compilation of footage from the studio recordings, taken from time-coded Shibaden tape. *Prehistoric Landscapes* is a short compilation of model footage from the climax to the story, much of which was unseen in the finished programme. *Chicken Wrangler* is a short featurette about the perils of dealing with a live chicken for one of the effects sequences! *Eye On... Blatchford* is a short comedy feature in the vein of *Oh Mummy!* from the *Pyramids of Mars* DVD, while the disc also includes PDFs for the 1980 *Doctor Who Annual*. There are also the usual text commentary, photo gallery and Easter Eggs, while the episodes themselves feature a commentary from Glover, Chadbon and Hayes.

City of Death is released by 2 entertain on 7 November priced £19.99.

THE ABZORBALOFF!

***BLUE PETER'S* DESIGN A MONSTER** competition drew to a close on Wednesday 17 August, with the new Doctor David Tennant appearing in the *Blue Peter* studio to announce the winner. A Dalek was also on hand to help "scan for monsters" (despite its race's apparent destruction in *The Parting of the Ways*) operated once again by Nicholas Pegg and voiced by Nicholas Briggs. The competition drew a huge response from *Blue Peter* viewers; a staggering 43,920 entries were received – the most for any *Blue Peter* competition since way back in 1993. The winning designs were decided by the four judges – David himself, executive producer Russell T Davies, *Blue Peter* editor Richard Marson and presenter Gethin Jones [pictured right with David Tennant].



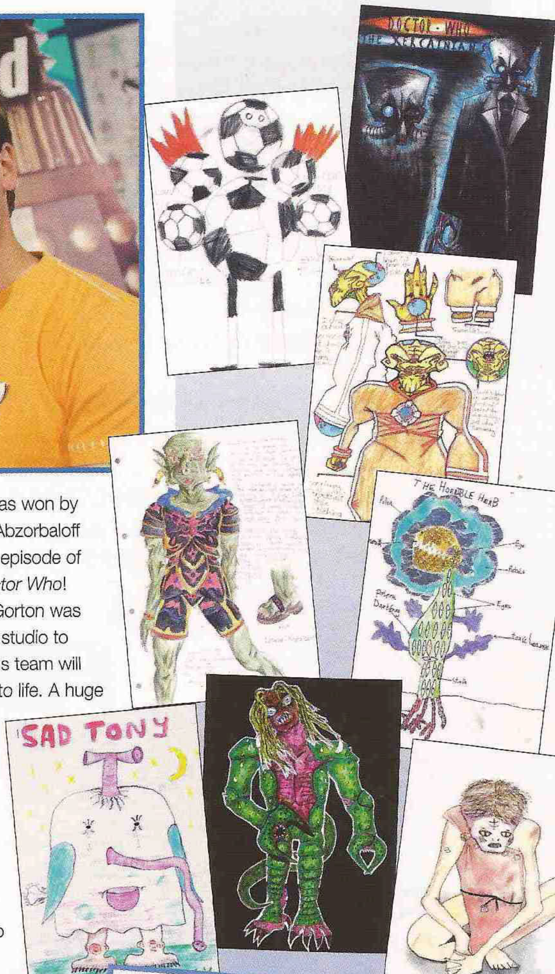
As well as the 500 runners-up, there were nine main winners, divided into three age-group categories. For the 7 and unders, the winner was Benedict from Waddesden, who devised a monster made from footballs. The judging panel liked this monster as it was made from something ordinary that could become evil.

Nine-year-old William Grantham's design won the categoy for 8, 9 and 10-year-olds. William's creation, the Abzorbaloff, is a huge green monster from the planet Som who wants to take over the Earth. He absorbs people into his body – and the faces of his previous victims can still be seen through his skin.

The 11-15-year-old category was won by Daniel from Leicester. His monster, the Xercainians, were originally humans, but over hundreds of years they mutated into half-human, half-machine creatures.

The overall prize was won by William – and so the Abzorbaloff will now appear in an episode of the next series of *Doctor Who*! Monster maker Neill Gorton was also in the *Blue Peter* studio to explain how he and his team will bring the Abzorbaloff to life. A huge padded suit will be created for an actor to wear, while the faces in its skin will be brought to life using computer animation.

The other winning entries can be seen to the right.



MONSTER MAGIC!

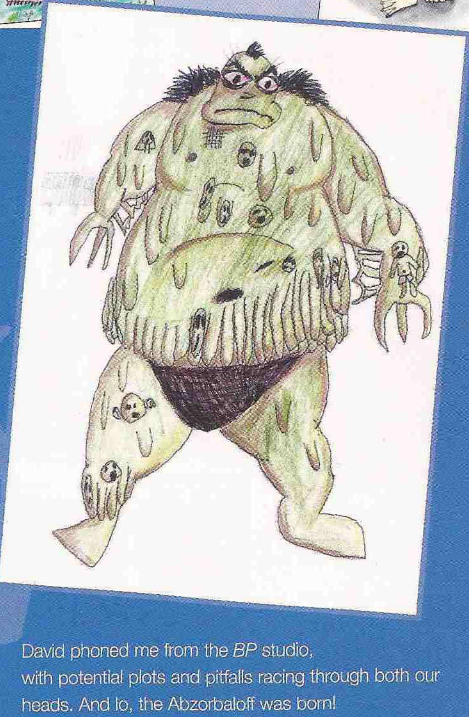
Russell T Davies tells us how the winning entry was chosen...

THE MONSTER COMPETITION WAS FUN – and I don't mean that lightly, I mean sheer, unadulterated fun, just what *Doctor Who* should be! I was keen to forge close links with *Blue Peter*, right from the start, because it's still the CBBC flagship show. And when I was a kid, I loved turning on to Children's telly and finding Lesley Judd meeting the Giant Robot from 1974, or something. It always felt like an extra bit of *Who*, an unexpected treat.

We first met with the *Blue Peter* team way back in the preproduction of Series One, to forge the links – and many thank to Richard Marson, and Annie Frederick, our Press Officer, who worked hard to bring two big BBC shows together! Richard's kind enough to say that the idea of the competition was mine. I could swear it was his! Of course, way back then, we had no idea if *BP* viewers would even be interested in this new, old programme; we worried that they'd be too full of Harry Potter and Yu Gi Oh! (what is Yu Gi Oh?!) to take an interest in a battered old TARDIS. For all we knew, the children's angle could fail. But no! Much to everyone's surprise, we got that audience, a whole new generation found the Doctor, thank God, so the *BP* link made complete sense.

Like all good fun, we took it seriously. I did worry that with *BP* now appearing five times a week on 57 channels, and with their schedules being more complicated and more successful than most wars, I might be relegated to choosing a photcopied monster with a secretary in the car park. But we were treated marvellously. Every entry was studied, and the *BP* team whittled it down to the best 100 for each category. And then, at the last minute, I got it horribly wrong – I was dying to appear in the actual *BP* studio, live on TV, the pineapple of my career, but then realised that I had to stay in Manchester to complete a rewrite. In fairness, I had to put *Doctor Who* scripts first!

But no, undaunted, and with very little notice, the *BP* team got on the train and came to me. I'm immensely grateful for that. We then picked the favourites, while Gethin Jones and I talked about all things Welsh (though I can't actually speak Welsh; he gave me that very Welsh look, and I apologised). I had my front runners – oh, Sad Tony! The Star Shepherdess! And I did love the Babster, that evil spike-toothed baby. But we had to wait for David and Neill Gorton to cast their eyes over the front-runners in the studio and make the final choice. I was in a mild sweat, cos I've got to write that episode – much as I love a monster made of footballs, I couldn't quite see how to make it work, but David had the power, live on air, to trap me! That afternoon, before transmission, David phoned me from the *BP* studio, with potential plots and pitfalls racing through both our heads. And lo, the Abzorbaloff was born!



I can't wait to write that episode now. And it's gonna be more than a propped-up suit lurking in the background – it's a *Doctor Who* monster, and I promise to do it proud. This is interactive TV! And this isn't the end of our *BP* connection. Hopefully, we can keep that going for as long as we're on air. We're already making more plans.

The future's bright, the future's Blue. ■

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4.

3.

6.

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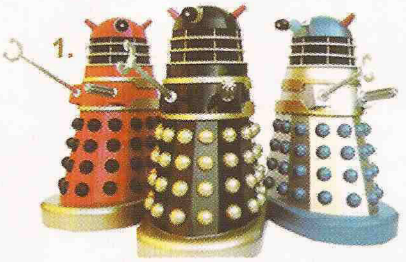

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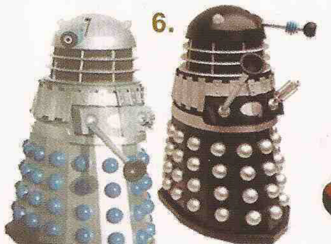

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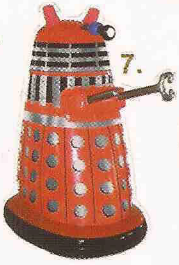

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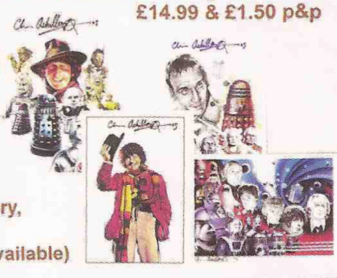

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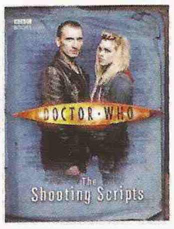
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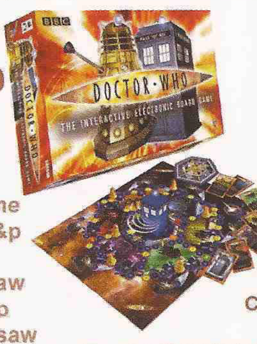
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YOUR *DOCTOR WHO* QUERIES ANSWERED BY **SORVAD**

MATRIX DATA BANK

Welcome back to the *Matrix Data Bank*. The amplified exitonic circuitry in the Panatropic Net is firing away to answer your questions, so by the Black Star and Rassilon's Rod let's get going!

DAVROS DEBATE

We turn first to **Thomas Simpson**, who asks via email: "*Genesis of the Daleks* in 1975 introduces Davros, their creator. But if Davros was there since the Daleks' beginnings, surely he should have been in the first ever Dalek story in 1963 right through to *Death to the Daleks* in 1974. So where was he all those years?"

This is an interesting point, Thomas. But for those of you who've only seen the new series, I ought to explain a bit about Davros before we get carried away. Davros is the creator of the Daleks – a brilliant scientist of the Kaled people of the planet Skaro. He lost the use of his legs and left arm in an accident, and designed a special mobility chair for himself. But he wasn't just popping out to do the shopping in it. He lived for hundreds of years, prolonging his life until he became a wizened, winter-apple of a man. He developed a bitter hatred for the enemies of his people, the Thals, and was determined to wipe them out totally. He also saw that the Kaleds were mutating under the influence of atomic weapons, and instead of trying to reverse it he forced the mutation along, removed conscience and pity from the Kaleds' brains and placed them in armoured travel machines – the very first Daleks. It's fair to say that Davros and the Daleks have a strained relationship. They betray each other and then get back together regularly, like a hot-blooded married couple on *Trisha*.

Davros was played by the unforgettable Michael Wisher in *Genesis of the Daleks* [above] by the forgettable David Gooderson in *Destiny of the Daleks*, and by the marvellous Terry Molloy in *Resurrection*, *Revelation* and *Remembrance of the Daleks*. His hobbies include shouting, fascism, tapping his fingers on his chair, betrayal, mocking the Doctor, and making blood curdling threats to camera. (He is no relation to Sorvad, a far more benevolent creature with the opposite problem to him.)

But back to Thomas' question. I think what we have to remember is that the Doctor travels in time as well as space; so the Dalek stories happen in a particular order in the Doctor's own personal history, and a different order in 'real' time. For example, we know that *Planet of the Daleks* (1973) is set in the year 2540. But the story *The Daleks' Master Plan* (1965) is set in the year 4000. Although *Master Plan* happened 1,460 years after *Planet of the Daleks*, for the time-travelling Doctor – and for us, the viewers – it happened first. So the Doctor met the Daleks many times in their future – before going back to their genesis.

But there's more to it than that. At the end of *Genesis of the Daleks*, the Daleks turned on Davros and attempted to exterminate him. They left him in the ruins of the Kaled bunker on Skaro for many, many centuries, only returning to dig him up in *Destiny of the Daleks* (1979) when they needed his help in their war with the android Movellans. So the Daleks have a long period of independence from Davros; and even after they retrieve him they mostly carry on without him, often deferring to the Supreme Dalek or the Emperor Dalek.

So just because the Daleks are to be found somewhere, it doesn't mean Davros will necessarily be there too. And just to make things even more complicated for us, the Daleks can also travel in time.

Davros was last seen on TV in *Remembrance of the Daleks* in 1988. The Doctor used an ancient Time Lord weapon to destroy his battleship, but Davros tried to slope off in an escape pod. Last month's Big Finish audio, *Terror Firma* picked up the story of Davros after *Remembrance*, and for all we know, he's still out there somewhere even now, tapping his fingers, patiently waiting...

But a word of warning to you all – the history of the Daleks is a mare's nest of twistyness. Try to work it out if you dare!

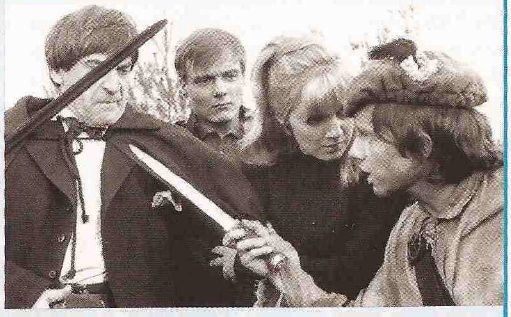
SLITHEEN SUIT STUMPER

Stanley Sloane of Launceston is next up, writing: "I really liked *Boom Town*, but watching it again recently, I wondered why the Slitheen Blon Fel Fotch continued to use the body suit of Margaret Blaine [above] after the previous Slitheen story *World War Three*. Why didn't she just get a new skin and then the Doctor and co might not have discovered her plan?"

I think this is because Blon Fel Fotch's plan to set off the nuclear explosion in Cardiff was a typically calculated one. As she reveals at the end of the story, she knew there was a possibility she'd be tracked down, but reasoned that anybody that could track her down would be sufficiently advanced technologically to possess a powerful energy source. She could then enable her extrapolator to feed off that energy source. So in a way she *wanted* to be caught – but not by humans, who she considered no threat at all. As we saw on screen, she killed anyone that noticed anything wrong with her nuclear project or questioned her background. Perhaps subconsciously, she wanted to lure the Doctor in particular, knowing she'd be able to exploit his moral nature while her extrapolator powered up.

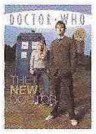
But given that I'm not altogether sure, it looks like another entry for **Sorvad's Stumped**. If you have a solution of your own, send it to the editorial address on page 10... ■

MAY THE FOURS BE WITH YOU?



And finally, **Russell Davis** (no relation, he adds!) of Chesham in Bucks writes to say: "I really enjoy the stories on CD with the Second Doctor, Ben, Polly and Jamie. *The Macra Terror* is my favourite. But you never seem to print photos of all four of them together." Russell's query sent me scurrying to **DWM**'s elaborately indexed photograph file (actually a lot of 4x8s in scuffed manilla folders covered with stains from Dez Skinn's coffee mug). Season Four of the original series, which featured this particular TARDIS team, is sorely underrepresented in the files. This is probably because the series was being recorded at the BBC very close to its transmission date – sometimes only a week behind – so there wasn't as much time on hand as usual to take publicity photos for the *Radio Times*. There appear to have been no photographs of *The Macra Terror* taken on set at all. Frustratingly, there are quite a few photos from *The Moonbase* showing the four travellers together, but they're all wearing space helmets and goggles! There's a lovely photo of the Doctor, Ben and Polly in the TARDIS from this story too, but for some reason Frazer Hines as Jamie isn't present. However, there is *one* publicity photo that fits Russell's requirements; from Jamie's introductory story *The Highlanders*. It's not the best photo in the world, with the Doctor's face partly obscured, but here it is anyway...

DWMAIL



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We're all very excited about the retuen of the wonderful Elisabeth Sladen as Sarah Jane Smith – and our postbag tells us we're not the only ones...

WELCOME RETURN

Not only have the legions of patiently waiting *Doctor Who* devotees been rewarded for our unstinting faith by an amazing new series and a brilliant Doctor and Daleks and Billie and all the rest of it, but (deep breath) now we get Sarah Jane back as well! And Cybermen! We're not worthy. Actually, yes we are, because it's what we deserve for remaining faithful for all these years. Russell T Davies is Da Man. And to all those whingers who want only the old series, 'DO NOT BLASPHEME!'

I think I'm going to go for a little lie down now.

SIMON SMITH E-MAIL

I didn't think I would be as hyped about next year's series as I was this year's... but I was wrong! Stephen Fry? David Tennant? Sarah Jane Smith returning? *Great!*

DANNY LAVERY RUTLAND

With so much to look forward to with the Christmas Special and the next series, I am hard-pressed to know what to get most excited about! David Tennant as the new Doctor! Stephen Fry writing an episode! New stories, new enemies, old enemies, new friends and old friends! We have a lot to look forward to.

There is one thing that makes me tingle more than anything else, though – Sarah Jane is coming back! She's the first companion that I remember from watching the show as a child (I was two years old when she first boarded the TARDIS). She's special, and I'm glad she's back.

MARK MANLEY E-MAIL

So we know about Sarah, K9, and the Cybermen – but some of you are clamouring for yet another return...

THE FINAL END?

Doctor Who has just finished its Australian run with *The Parting of the Ways* – and what a brillant story to finish on! The Daleks were at their all-time best as a force of pure unstoppable evil – and it was fantasic to see the long awaited return of the Dalek Emperor. The final moments leading up to the Doctor's ninth regeneration were breathtaking. I can't wait to see the new Doctor in action in *The Christmas Invasion*. My only hope now is that the Daleks make a comeback in either the next series or the one after that. To have them wiped-out altogether would be too cruel for words!

VANCE BROWN AUSTRALIA

We've heard that the Cybermen will be showing up next year, but what about the Daleks? After all, one of them ended up in 2012, the flagship ended up in the year 200,000 (or thereabouts), so why couldn't dozens of others have been heading in every possible direction? After all, Daleks do have time travel, and in the last few seconds before the fleet was destroyed, *everyone* would have been trying to get away. Surely there must be Daleks and Time Lords all over the place that we haven't met yet...

TIM HODGKISS E-MAIL

We're pretty sure that we haven't seen the last of the Daleks – it's surely just a matter of *when*. And the Daleks have been impressing the newcomers just as much as the old faithful...

BUILD YOUR OWN!

I am from the younger generation of *Doctor Who* fans and I have absolutely loved this series. To be honest, when I heard that *Doctor Who* was coming back, I could not have cared less. But now I know how wrong I was. After watching the first episode I couldn't stop! Altogether I watched it 14 times because I loved it so much! I watched *Dalek* with my mum, my sister and my grandparents – and the look on mum's face when she saw the Dalek in all its glory must have brought back memories from when she was young, watching the Daleks exterminate everyone in sight!

The Parting of the Ways was my favourite episode and it inspired me to build my own Dalek – which we are doing right now! Christopher and Billie were absoloutly fantatsic as the Doctor and Rose, so thank you Chris, Billie, Russell and the rest of the cast and crew for such a brilliant series of *Doctor Who*.

JAMES GALE (11) E-MAIL

Another marvellous home-made Dalek, this one courtesy of reader **Ruth Broderick**.

We want a photo of that Dalek when it's finished, James!

RECENT CONVERT

I'm a new reader of **DWM** – the first issue I got was 355, and I've been loving it ever since! I've always been a fan of *Doctor Who* though, even though it was cancelled two years after I was born, because my uncle used to show me the videos. I think it's one of the most brilliant shows ever made and I loved the new series. I'm upset that Christopher Eccleston has left – he was a fantastic Doctor. I'm intrigued to see what David Tennant will be like, though – I've heard promising things. Anyway, keep up the good work, **DWM**!

RACHEL MURPHY E-MAIL

Now, if there's one thing guaranteed to get you all writing in, it's a moaning missive. And last issue's seems to have done the trick. Look away now, Mr Hargreaves...

IN DENIAL?

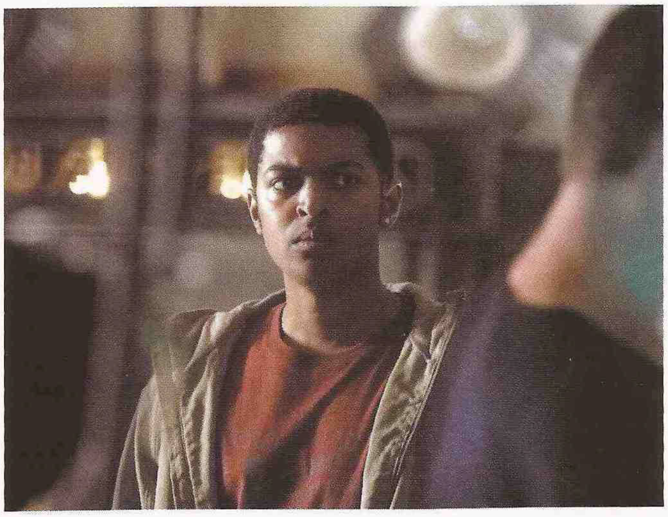
It is always sad to see professed fans of *Doctor Who* in denial about the immense success of the new series, particularly when, like Robert Hargreaves [*DWMail* 360], they are driven to querying the authenticity of the numerous letters praising it which you have printed. It is all the more regrettable when concerns over so-called 'political correctness' are cited in defence of such an attitude.

In my experience,use of the term 'PC' usually denotes an underlying regret that women, members of ethnic minorities and gays are nowadays sometimes (shock, horror) presented in a positive light, rather than as caricatures like in 'the good old days'.

I do not dispute Mr Hargreaves' right to like or not like the new series as he sees fit. But neither I, nor the millions of others who enjoyed the new series, need anyone presuming to tell us that it isn't 'real *Doctor Who*'.

JOHN WINTERTON E-MAIL

Did you make up the letter from Robert Hargreaves in **DWM** 360? I can't imagine why you would have, We also heard from... **IAN TAYLOR:** "So, if the script editors aren't allowed to sneak cheeky subliminal messages into the first letter of every *Production Notes* paragraph [**DWM** 360] then how come the first letter in every paragraph of Russell's latest *Production Notes* spells out 'TIM IS GAY'? How sad of me to actually bother checking. (I mean the paragraphs, not if Tim is gay or not!)"; **PETE BATEMAN:** "When the Doctor goes back in time to 1987 in *Fathers Day*, why are the Time Lords still all wiped out and unable to help, when we know from previous stories the Time Lords existed in Earths far future? And why was the Ninth Doctor not picked up by the Time Scoop in *The Five Doctors* in 1983?" Argh! Our brains hurt! Where's Sorvad when you need him...?



"Who says Russell has an 'odd bias against straight males'? Just look at Mickey – kind, patient and heroic..."

but surely someone who disagrees with me can't possibly really exist?

And I agree with T Laird, but he doesn't go far enough! Don't you realise that 'proper' *Doctor Who* is the stuff that was on when I was seven and your magazine should be devoted entirely to that?

A RAYBID-FANN E-MAIL

'An odd sexist bias against straight males'? Where? Where is this unfair bias? I have sought high and low after reading Robert Hargreaves' letter, but still cannot find any. Rose's Dad? A hero. Mickey Smith? Kind, patient, friendly, and heroic – albeit in a different way. Charles Dickens? Fascinating, brave and, yes, a hero. I'm still searching for the anti-heterosexual thread weaved by Mr Davies but, thus far, am pretty much at a loss...

SAKURA PARKER E-MAIL

I was deeply irritated by Robert Hargreaves letter in **DWM** 360, which seemed to imply that people who didn't share his taste in television were stupid. Imagine my shock when I read the Russell T Davies interview, and found him saying the same thing!

I don't like Reality TV. I'm not 'dismissive' of it; I've had a good think, given it a chance, and concluded it's really not my cup of tea. I am simply unable to connect to anyone who will voluntarily go through the stuff these people go through on live television. I can relate to Tree People and Thals a lot more readily than I can the average *Big Brother* housemate.

Russell's analogy with 'prose' doesn't really work. Reality TV is a far narrower genre than prose (which isn't a genre). It's even narrower than genres within prose like science-fiction and crime fiction. '1930s detective stories' might be closer; a sub-genre with clear 'rules' on how it works, existing within a larger genre. As it happens I like 1930s detective stories, but if someone doesn't, I don't assume they're an idiot. They just have different tastes.

And, besides anything else, RTD's answer has nothing to do with the question. I'm sure you can like reality TV, and still think there's too much of it. If *Doctor Who* was on television 24 hours a day, I'm sure even some readers of **DWM** would find it a wee bit excessive. [Don't bank on it! – Ed]

Anyway, Russell clearly disagrees with me, and that's fine; as I said, it's all a matter of taste. I just object to being called an idiot because I can't see what he does.

DAVID M KENNEDY INVERNESS

And on the subject of last issue's interview with Russell...

IS ANYONE OUT THERE?

Please may I step in now before the arguments begin over Russell T Davies' views on religion [**DWM** 360]? He was expressing an opinion – not a fact. Not a piece of subtle propaganda, an opinion. Just as your opinion may be that there is indeed a God, his is that there is not. Just because he hopes religion is eventually banned, it doesn't mean that it *will* happen, nor that he is brainwashing the viewers – of course he's not, that's the whole point. Leave him be; you have your beliefs, he has his. There shall be no battle here! There, I hope that helps things out...

NICK MELLISH E-MAIL

Actually, people have been very quiet on the 'religion' front. Now, here's a message for a certain David Tennant...

DISTANT MEMORIES...

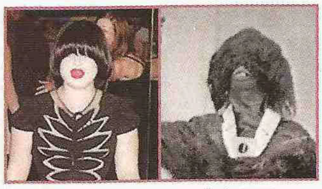
I'm happy to confirm that David Tennant's memory is not playing tricks on him [see interview, **DWM** 359]. In the 1990s I worked in John Menzies in Argyle Street in Glasgow. One afternoon I was leafing through the old Visitors' Book, when I came across a signature from Tom Baker. Asking my manager about it, she remembered the visit: that it was a roasting hot day, that Tom was wonderful with the children, that he stayed several hours longer to make sure that they all got an autograph and – yes! – that he was in full costume!

GORDON BARR GLASGOW

SEPARATED AT BIRTH?

Compare this photo of Kelly Osborne with that of a Monoid from 1966's *The Ark*. Are they by any chance related? "I look nothing like that foul-tempered screechy voiced creature" the Monoid protested to me. But the resemblance is plain for all to see...

HENRY FLYNN E-MAIL



Monoid Osbourne

SKIPPING A BEAT

I was pleased to see from the review in issue 359 that at least one person had been able to view the DVD release of *Revelation of the Daleks* in its entirety. I have bought three copies since its release and have had to return all of them because of the same defect. After about eight minutes the footage and the commentary loop back to a previous point in the story. When I fast forwarded the first copy the same problem occurred later on. There seems to be a problem with a batch of these DVDs. Is the manufacturer aware of this?

DAVID EDWARDS WARRINGTON

We gather that this is not so much a problem with the discs, as a problem with some DVD players. Some models have been known to have trouble with the 'layer changes' on *Revelation*, because of the alternative effects. We are told that selecting and then deselecting the 'new effects' option on the menu may prevent any jumping.

GREAT SCOTT!

Fantastic! I'm absolutely rapt that Scott Gray has taken top honours in the 2004 **DWM** Awards Best Writer category – and such a decisive result at that! The accolade is long overdue as Scott has proven to be a thoroughly versatile strip writer, crafting such breathtaking epics as *The Flood*, *The Glorious Dead*, and *Wormwood*, alongside deeply moving character pieces like *Beautiful Freak*, *The Autonomy Bug* and the sublime *The Land of Happy Endings*.

Here's hoping that the forthcoming Eighth Doctor Graphic Novels will include some background commentary from Scott on the writing of his strips, as unlike many other *Doctor Who* writers, his is a voice seldom heard outside of the stories themselves. No disrespect to the current comic strip writers, but I trust it will not be too long before Scott can be lured back to scripting the new Doctor's strip adventures in **DWM**!

PAUL SCOONES NEW ZEALAND

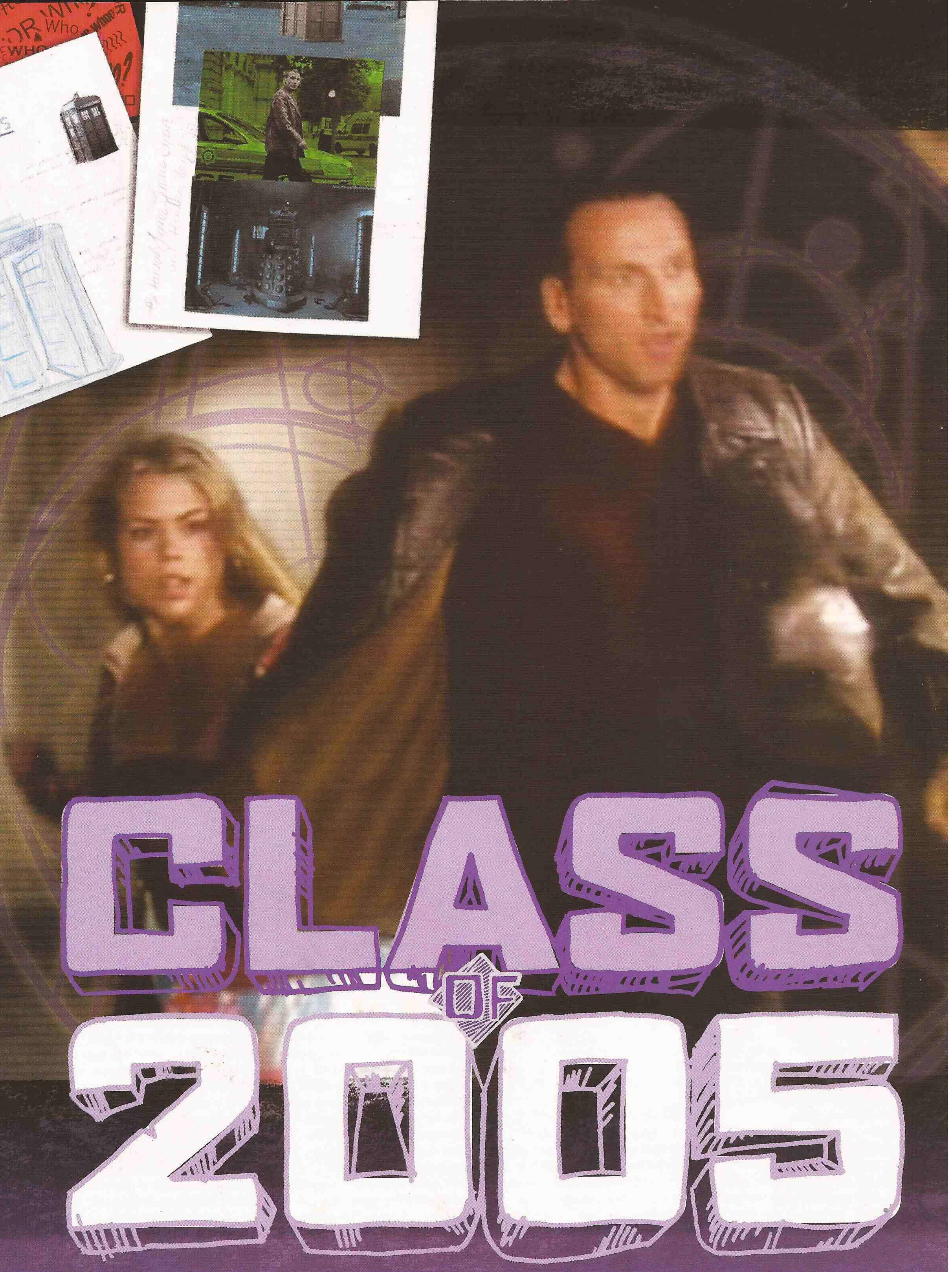
The Graphic Novels will certainly have some additional bonus material, Paul. Keep an eye on *Gallifrey Guardian*! And another strip fan was intrigued by one aspect of the new series...

TIME AND AGAIN

The word 'wow' comes to mind when I look for a description of *The Parting of the Ways*, but was I the only one who noticed the similarity between its ending (Rose absorbs the time vortex to destroy the Daleks) and that of **DWM**'s *The Flood* comic strip (the Doctor absorbs the time vortex to destroy the Cybermen)? Despite the feeling of *déja vu*, it blew me away.

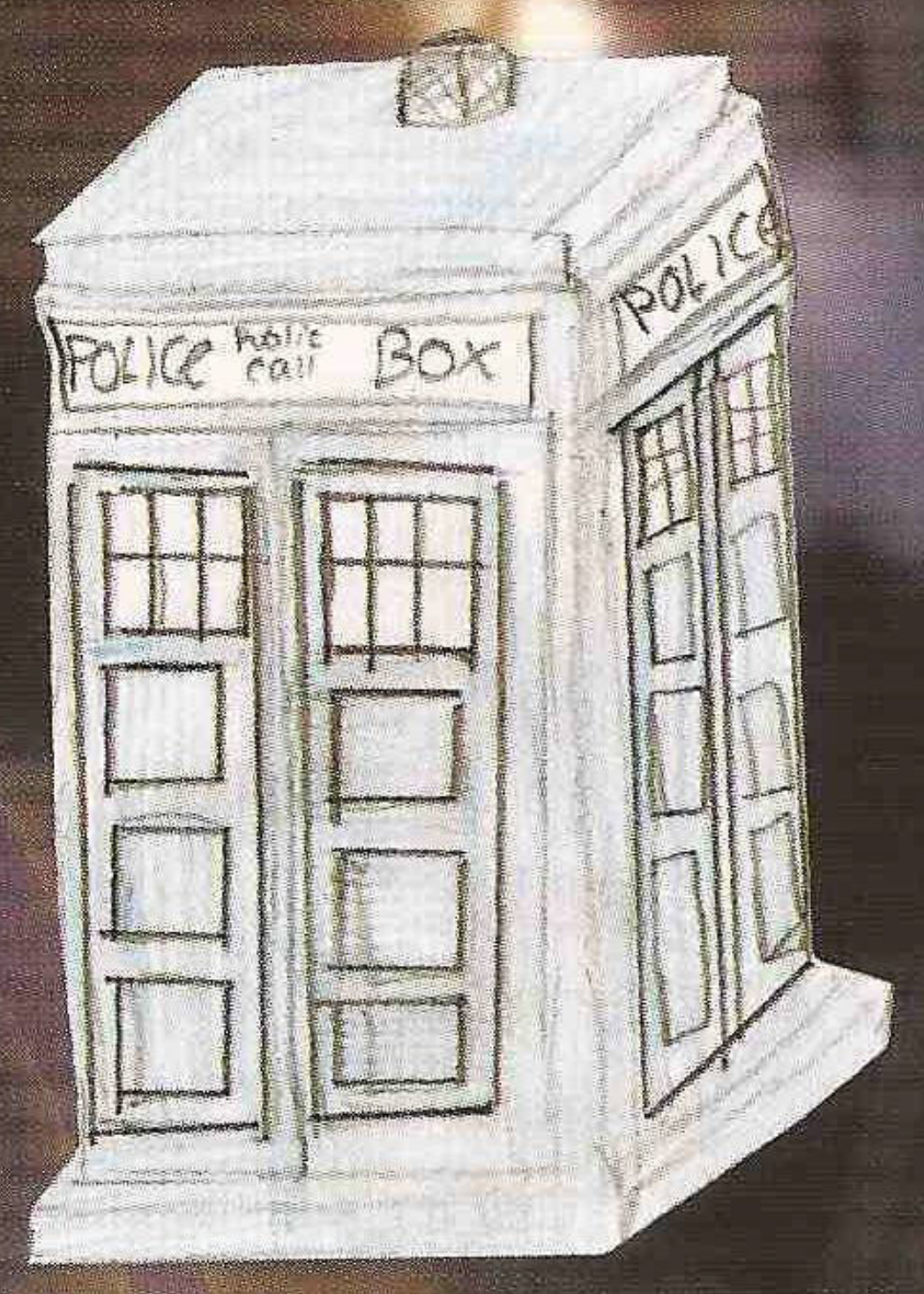
I was also pleased to note that Russell T Davies has introduced a new secret word to the series, appearing on most of Rose's clothes, so I look forward with anticipation to the dicovery of just who or what the 'PunkyFish' is. Destrii, anyone?

MARTIN PARSONS SHEFFIELD



CLASS OF 2005

FEATURE & PHOTOGRAPHY BY **MARK WYMAN**



> *"Doctor Who was completely different to what I expected! I thought it would be really boring and un-modern (if you get what I mean). I also thought that it'd be stupid – not scary at all – oh, and old-fashioned. But I was wrong.*
>
> *"These are the words I use to describe it now, after I've seen it: Spooky; Freaky, Weird; Cool; Amazing; Scary (especially for my little brother); Bright; Funny-ish; Dalek-less (!); and lots more – but I've forgotten them... Wow!*
>
> *"I didn't expect anyone to watch with me, but my two brothers thought it was GREAT! My brother Al-Sadiq who is 5, said: 'I think it's dead scary, but I like it. I hid behind the cushions until it finished...' We really look forward to watching the next episode!"*
>
> **TASLIMA** (age 12)

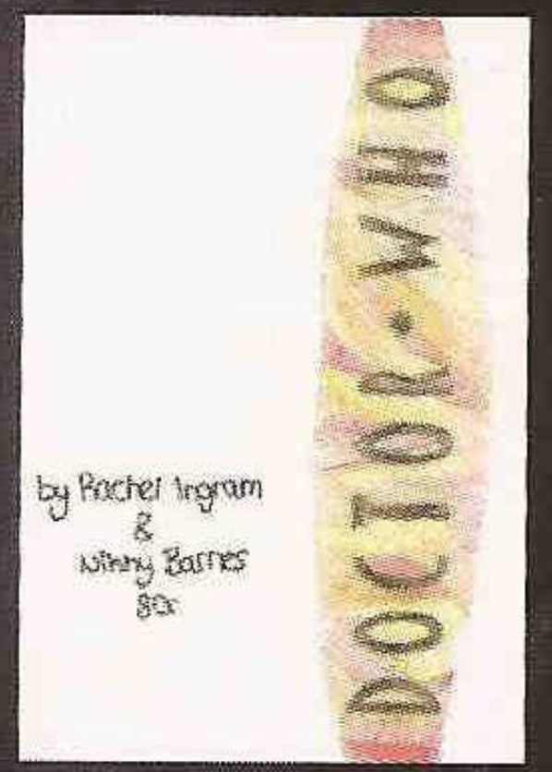
SPRING 2005 – AND DOCTOR WHO IS A HUGE HIT. A stellar, massive hit, the most popular non-soap drama on British television. And long-in-the-tooth fans (like myself) were pinching themselves in delight and disbelief. At last, the show we loved was back – but that wasn't all. It was back and loved by *everybody* (apart from *Big Brother*'s Craig, who doesn't count).

Like many others, I came to *Doctor Who* as a child. But in those distant days it was an established, traditional institution. Those of school age in 2005 have simply never before been offered *Doctor Who* on their tellies. Many others, at sixth form colleges and universities, would have been too young to recall the last series in 1989.

So what would they make of the series, coming to it cold at all kinds of ages? How would they react to the Ninth Doctor and Rose, to the TARDIS, to Autons, Slitheen, Daleks and adventures in space and time?

Well thanks to 20 or so young people from Brighton – all either in, or approaching, their early teens – **DWM** has found out. During and after the show's 13-episode run, we talked to these secondary school-goers who, in the Doctor's absence, have grown up with *Star Wars* prequels, the *Lord of the Rings* trilogy, and the *Harry Potter* phenomenon. Plenty of SF and fantasy for them to compare *Doctor Who* with. Yet despite the cult success of *Buffy the Vampire Slayer* and other US imports, no mainstream British TV series offered them the shared experience that *Doctor Who* once gave schoolchildren of the 1960s, 70s and 80s.

Until this year, of course...


DOCTOR WHO
by Rachel Ingram & Nanny Barnes 8Bi

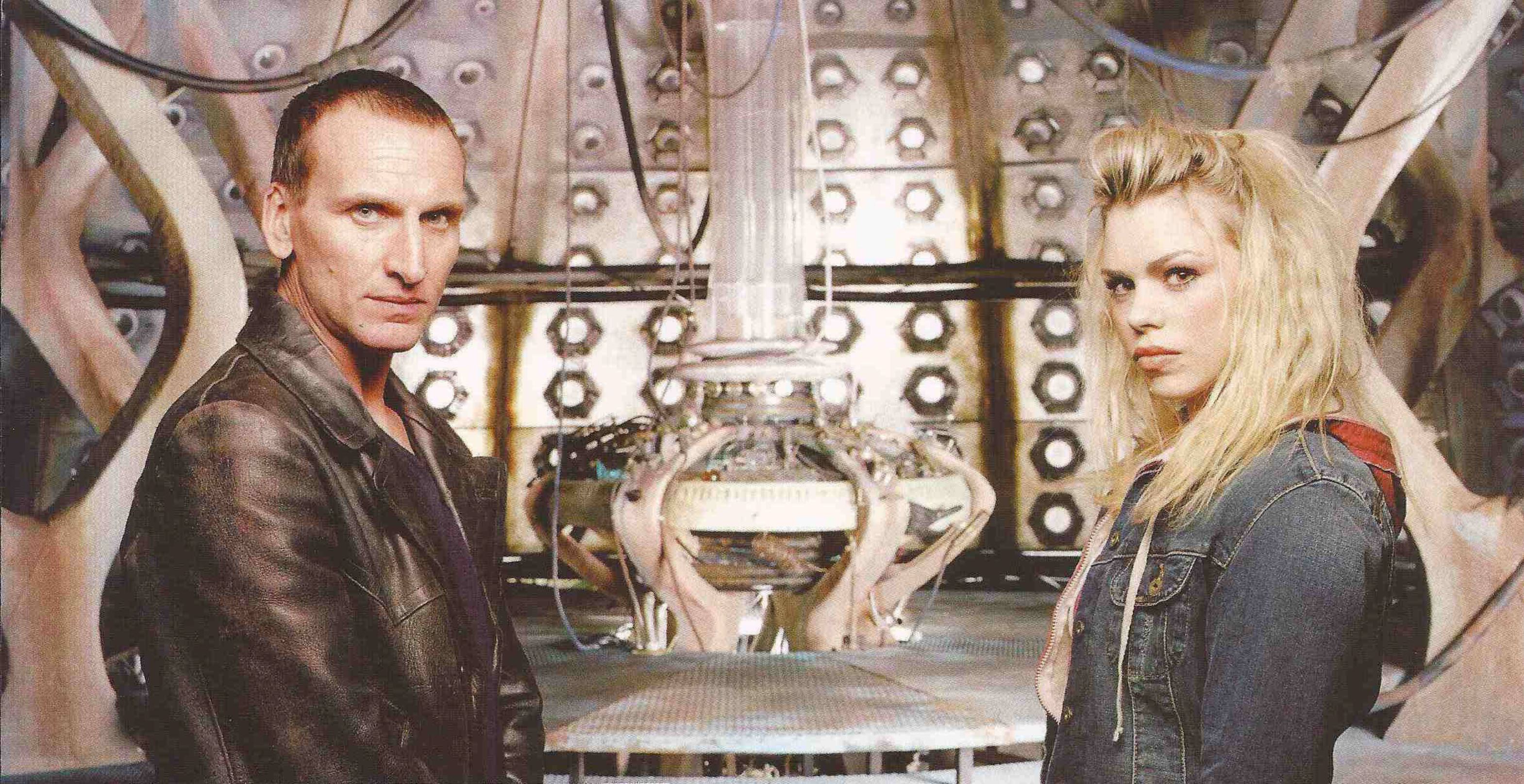
THE STUDENTS OF Patcham High, a secondary school for pupils aged from 11 to 16 on the outskirts of Brighton and Hove, are **DWM**'s Class of 2005 – proving themselves keen to talk, draw and write about *Doctor Who*. We were helped enormously by Patcham's English teacher, Rowlie Darby. He oversees the school library, while being a form teacher to many involved – and quite a *Doctor Who* fan himself. Rowlie wrote to **DWM** last spring:

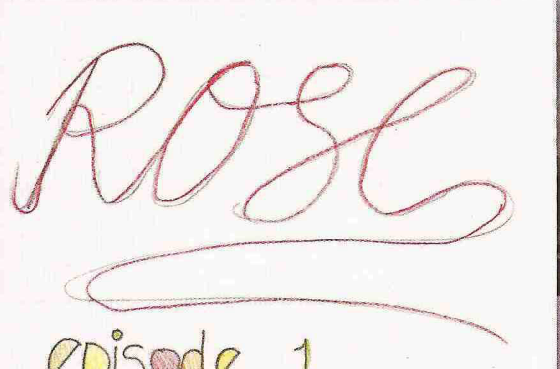
"*Critics and fans alike can bombard us with opinions in the press, on review shows and on the internet, but what about the new audience? If the programme is deliberately targeted at a family/early evening audience, does it work for young non-fans with little, or no, preconceptions about* Doctor Who? *In other words – my students.*"

The invitation was irresistible. We popped along to Patcham High, and took a look at a stack of project material that Rowlie – sorry, Mr Darby – had encouraged his students to compile; journals, scrapbooks, sketches, and new storylines, plus a batch of **DWM** Season Surveys.

Long-term readers of this magnificent Space Comic may well be experiencing *deja vu* – before and after the 1996 TV Movie starring Paul McGann, then-editor Gary Gillatt talked to a group of 10 and 11-year-olds from Class 4G at Ibstock Place School. Here's a startling thought: some members of 4G will probably be graduating from university in the next year or so. Others may well be sponging off their parents and getting trashed in squalid flatshares. Who knows what they thought of the Eccleston era? (If any of you are reading, get in touch...) ▶

EXHIBITION
DOCTOR WHO





ROSE

episode 1

"Rose is a Feisty character. She's gusty and she's got balls and she just goes for it!"

1

I thought the aliens were quite realistic, different than in other horror sci-fi films.

NIKKY (age 13)

◄ *Rose, drawn by Rachel and Nikky.*

▼ *The Slitheen unzipping made the students wonder what the Doctor might be hiding under his skin...*

◄ Admittedly, in one respect, Patcham High School's students are rather unusual. In the corner of their library, next to some signed first edition *Harry Potter* novels, there is a resident Dalek on display. Where on Earth, or indeed Skaro, did it come from? Rowlie Darby explains that the prop was made locally for an amateur film group. Then it became "one of the Comic Relief Daleks, used in Steven Moffat's [1999 *Doctor Who* spoof] *The Curse of Fatal Death*. It's constantly being prodded by students here, especially the 'egg whisk' and the 'sink plunger' – and they're too young to have heard those clichés before..."

Initially, Mr Darby – or would he prefer 'sir'? – explains, the Dalek was promoting a science-fiction book display. "Then, in mid-2004, (Seventh Doctor) Sylvester McCoy recorded material here for a short documentary on *BBC South Today*. The students were filmed climbing inside the Dalek casing." Several pupils who clustered around the Dalek for our project were also involved in that local TV feature. Yet until McCoy's 2004 visit, their knowledge of *Doctor Who* had been virtually nil, just a few having seen UK Gold re-runs. So, even in early 2005, with a fresh dawn for *Doctor Who* on the horizon, "students were often asking what 'that robot' was, and whether it was from *Star Wars*." The blimmin' cheek!

Before *Rose* aired, a couple of BBC *Doctor Who* novels lay within the library's shelves. "They were in quite good nick, although outnumbered and out-manoeuvred by Jacqueline Wilson, *Artemis Fowl* and, of course, JK Rowling." Those books flew off the shelves repeatedly, whereas "the *Doctor Who* books' only function seemed to be in keeping the shelves dust-free," admits Rowlie, ruefully.

By early July, when **DWM** helped the 16 keenest students relive the 2005 series via the new *Doctor Who* Exhibition on Brighton Pier, those dark days were long gone...

NOW, YOU ONLY NEED SEE THE ENTHUSIASM OF the journal written by Taslima at the start of this article, to identify some new converts – but would her classmates respond the same way?

Back in March, the students were encouraged to keep a journal of their thoughts when the Ninth Doctor's adventures began – in the middle of the school's Easter holidays. Rachel and Nikky, both aged 13, kept a joint scrapbook – carefully redrawing the new logo on the cover.

Inside, they agreed that: 'The episode *Rose* was thrilling and exciting. It hooks you in and makes you want to watch more!' The series' première had 'amazing special effects' and, according to Nikky, 'great characters'. They wrote that the Doctor is 'mysterious' and a 'problem solver' while Rose herself is 'a feisty character. She's gutsy and just goes for it'. Although they found her sometimes 'whiney, moody and desperate', it didn't stop these girls giving Episode 1 'five stars out of five'.

Looking at other elements, Bridget, also aged 13, wrote that the theme music 'is a bit weird, but suits this show', and that she liked the title sequence 'because it's modern – like a vortex'.

Gemma G, aged 12, wrote that: 'The first episode made a big impression on me. It was all modern, and after watching some episodes of the old Doctors that was a big difference! *Rose* had everything: the Doctor, his TARDIS, an explosion, humour and weird things happening. The bit I liked best? Where he's in Rose's house getting strangled by the plastic arm, and she doesn't realise...'

Karl, aged 11, had also seen several episodes previously, and thought that 'for the kids watching' it was 'great not to show the new Doctor transforming from one to the other'. One in the eye for the McGann/Eccleston regeneration demanders! Karl also decided that 'the plastic living monsters are fantastic – such a great idea'. Although Millie, aged 13, thought the Autons were 'unrealistic', she would 'want to keep watching. My Mum never liked *Doctor Who* before and didn't enjoy this either, but my brother and sister watched and then pretended to be the characters'.

Not everyone was impressed: one anonymous diarist wrote that Rose 'is a bit common, and her Mum is an irritating chav!' but that 'the intense, dramatic music is excellent' and that 'they did the living plastic well'.

Opinions also differed about the humour in *Rose*: 'Its funny, but not like *Have I Got News For You*', observed Bridget, while Karl enthused that it was 'so funny that, from the first episode, this Doctor's my favourite'.

▲ *Standing:*
Gemma S, Millie, Taslima, Bridget
Crouching:
Daniel, Anya

▼ *Seeing triple? Either Rose's fashion sense has rubbed off on Rachel and Nikky, or costume designer Lucinda Wright surfed the zeitgeist to perfection!*

The effects secured another thumbs-up from Bridget, notably 'When the shop that Rose works at blows up'.

A palpable hit, I'd say.

LET'S REMATERIALISE A MONTH LATER TO VISIT Patcham High properly: it's Monday 25 April, and the kids have now seen up to *World War Three*. 21 students, aged between 11 and 14, gather expectantly in the library (with parental permission slips filled in, so don't worry) for our special project.

Rowlie Darby drolly points out, "All of the pupils waiting to talk to **DWM** were born at least three years after the original show was cancelled in 1989. We can safely assume that none of them spend much waking time thinking about the true meaning of *Ghost Light*!" Ah, how I envy them...

I introduce myself to them, waving a copy of **DWM** like the Ninth Doctor wields psychic paper. While I talk to one group, some of the other pupils are occupied with projects such as designing new monsters. They also watch footage of Christopher Eccleston's already-confirmed heir, David Tennant, in BBC Four's recent remake of *The Quatermass Experiment*.

The children seem to have had very little experience of TV science-fiction, save for *The X-Files*. Very few have watched any *Star Trek* series regularly; only one mentions *Stargate SG-1* (and is immediately made to sit in a corner and think about what he's done). Naturally, some are keener than others to talk 'on the record'. They're not like our normal interviewees – actors and media professionals with a necessary instinct for self-promotion. But, five episodes in, they already have a lot to say about *Doctor Who*...

THE DOCTOR AND ROSE

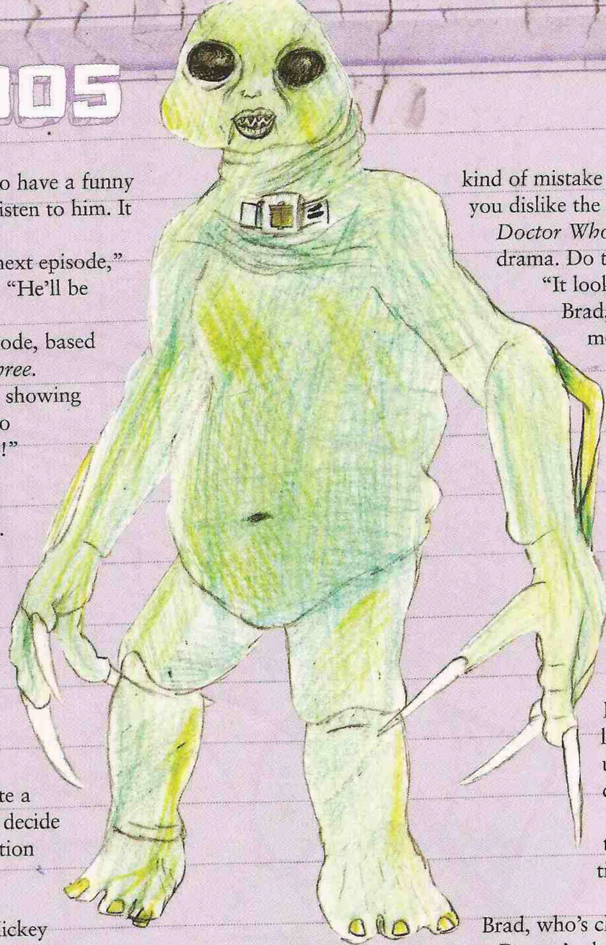
Kicking things off, I ask what the students are making of the time travellers so far. Brad, though one of the youngest, is quick to offer an assured opinion. "Personally, I like the new Doctor. He's very human; he's got emotions. The previous ones were just there to do things, as Time Lords."

Brad, like his friend Karl, is in Year Seven at school. Daniel, from the year above them, is calmly convinced that Christopher Eccleston's Doctor succeeds because "The manner that he's playing it in suits him well."

These boys are among the few specialists, having watched some previous Doctors' adventures. Has everyone else been won over? Not red-headed Mhairi (aged 13) who counters vigorously: "Well, I don't like the Doctor. He makes a joke out of everything that could be serious. And he just smiles too much!"

The Doctor's 'jokiness' certainly didn't seem ►

CLASS of 2005



to put off Louise, though. "It's better to have a funny one," she asserts, "because you want to listen to him. It gets you into it more."

"I don't think he'll be as funny in the next episode," says Brad, looking ahead in the schedule. "He'll be quite worried because of the Dalek!"

Karl is also excited about the next episode, based on the trailer at the end of *World War Three.*

"It looks like a movie Dalek," he says, showing a terrifying depth of knowledge for one so young. "I've already got three toy Daleks!"

As more of the kids start giving their opinions on Daleks, I try to get them to concentrate on what they've already seen. While most approve of the Doctor, the pupils decide their sympathies are more with Rose when the chips are down.

"She's more involved than the old companions," ponders Karl. "Before, they were just sidekicks."

Dark-haired Millie-with-the-unconvinced-mother has been quite surprised herself. "I'd thought 'Oh, Billie Piper, she'll be a bit cheesy', but she's quite a good actress, isn't she?" (Millie will later decide that Billie deserves the Greatest Contribution award in our Season Survey.)

What did they think of Mickey, Rose's hapless boyfriend? Daniel's not keen: "Mickey grows a bit tiresome, sometimes. The balance isn't right there."

Darren is more brutal. "He's a wimp – simple as that!"

Gemma G, who wrote enthusiastically on the première, is proving equally lively in person. She suggests something that in previous eras would have been unthinkable. Old hands may want to cover their eyes: "The Doctor and Rose have a good relationship. She should dump the boyfriend and go out with him!"

"I liked the Dalek's new design best. I liked the chunky base, the new colours and especially the eye!"

DANIEL (age 13)

Her friend Chloe doesn't agree: "He's a bit old, by a few hundred years!"

Yet the time travellers' chemistry gets general approval from most of the girls. Rachel probably speaks for herself and Nikky when saying they get on "because of the Doctor's really sarcastic sense of humour."

I ask the kids what they think of Rose returning home to Earth regularly. Previous companions have rarely seen their homes again once they've hooked up with the Doctor.

"It seems lifelike, with all the issues going on there," decides Louise.

Rachel ponders the question. "It depends who the audience are. If it was all set ages ago, people our age wouldn't understand what it was about – we wouldn't find jokes from 20 years ago funny."

Brad and Mhairi agree to differ again. "It works well for these stories," Brad states, "especially when the Doctor gets it wrong, saying Rose has been gone just 12 hours..."

Mhairi, however, is aghast at the consequences. "That kind of mistake could affect someone's life – and makes you dislike the Doctor!" Jackie would like Mhairi.

Doctor Who used to be, (in)famously, a low-budget drama. Do the students think it looks better now?

"It looks really really expensive!" exclaims Brad, but once again Mhairi is a little more guarded.

"My parents say that the TARDIS looks bigger than it used to, but that it's, well, much dirtier..."

Even the normally breezy Brad concedes to this point. "The inside looks quite wrong and dark. It should have been more open-plan."

MONSTERS & ALIENS

What about *Doctor Who*'s famed monsters, then? Are they impressive?

Brad seizes his chance to be wide-eyed and upbeat again. "I like the Slitheen," he says. "They look classic – like lumbering things that wouldn't go fast, until they went breaking through the doors."

Darren gleefully adds "They wanted to be naked, and were farting all the time!"

"That was gas exchange!" chips in Brad, who's clearly been watching closely.

Darren's already off on an intriguing tangent. "Hey, if the Doctor's an alien, what's his real skin like? We saw the Slitheen unzip themselves. Maybe he could unzip himself!"

This reminds the previously lukewarm Mhairi of "the bit in Rose's mum's flat where he looks in the mirror... maybe that shows he doesn't really look that human, and has to conceal the differences?"

Mention of the Slitheen sparks off more discussions about humour. "Those Slitheen are a bit silly. Lots of adults probably think they ruin it," declares Louise.

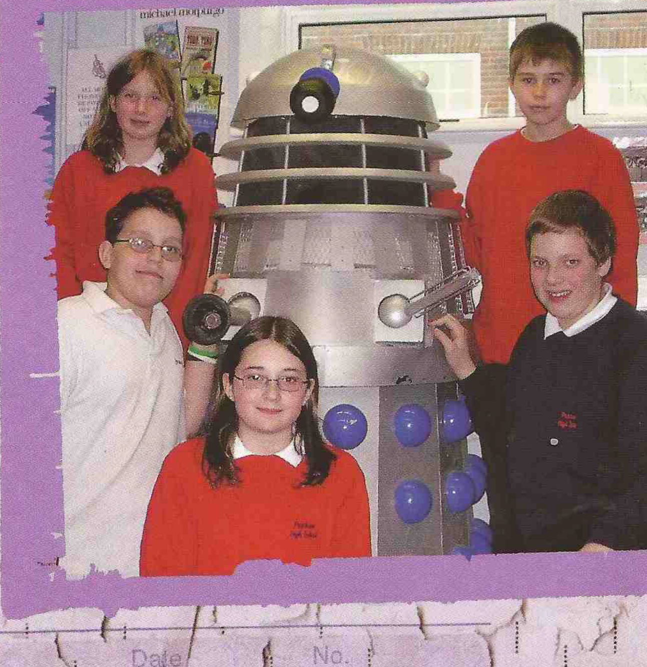
Rachel analyses it differently: "Yes, there's obvious humour, plus that more sarcastic, clever humour. Younger people might not get that."

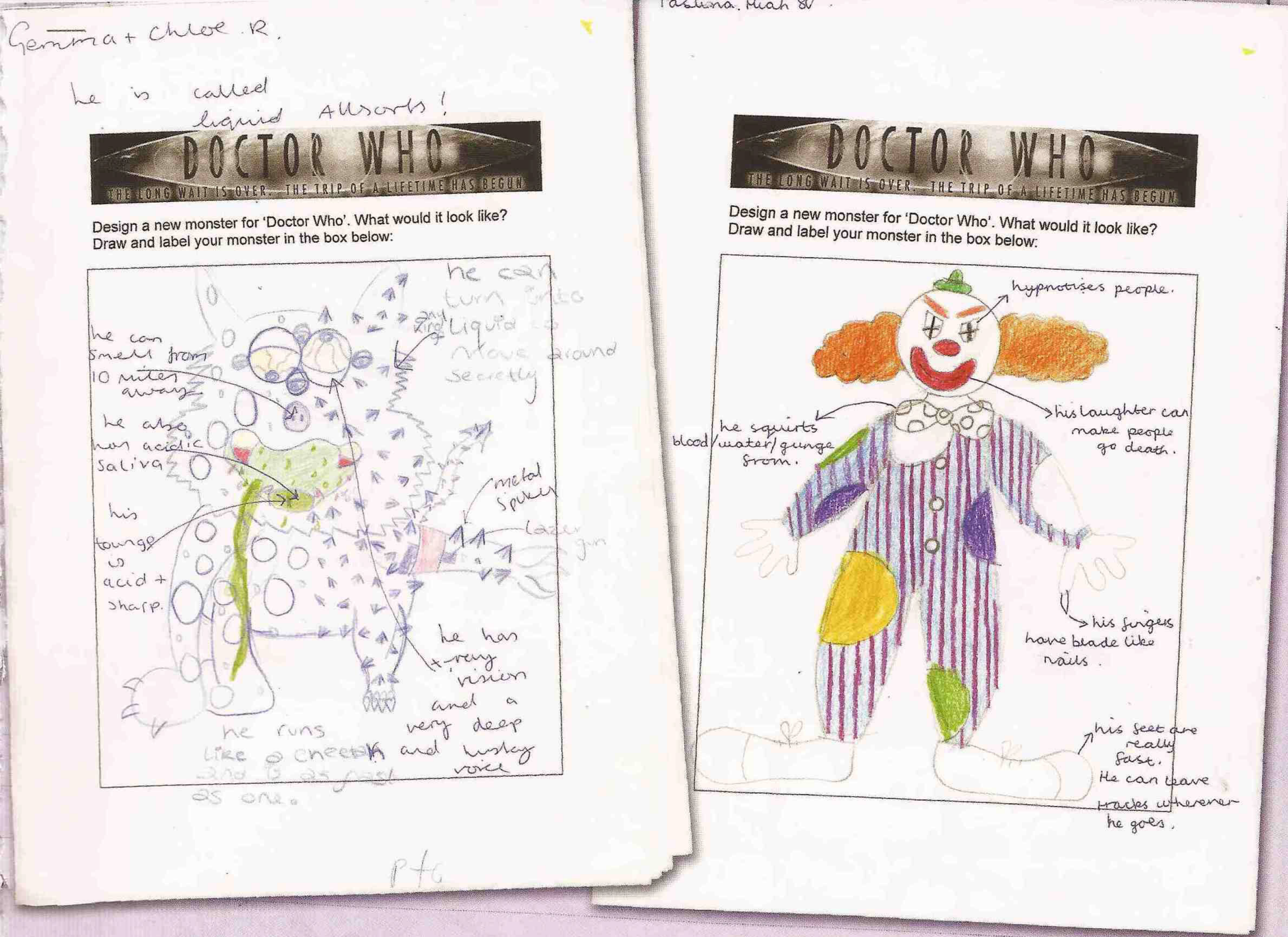
Next to her, Nikky reinforces this, saying "Different age groups will find different bits funny."

Chloe sums it up well: "The humour has layers, and a good age-range."

▲ *Top: A Slitheen – "they look classic" says Brad.*

▶ ***Standing:*** *Mhairi, Brad* ***Crouching:*** *Darren, Katie, Shane*





Gemma + Chloe R.

he is called liquid Allsorts!

DOCTOR WHO

THE LONG WAIT IS OVER. THE TRIP OF A LIFETIME HAS BEGUN

Design a new monster for 'Doctor Who'. What would it look like? Draw and label your monster in the box below:

he can smell from 10 miles away
he also has acidic saliva
his tounge is acid + sharp.
he can turn into any kind Liquid to move around secretly
metal spikes
lazer gun
he has x-ray vision and a very deep and husky voice
he runs like a cheetah and is as fast as one.
pto

Taslima. Miah 8V

DOCTOR WHO

THE LONG WAIT IS OVER. THE TRIP OF A LIFETIME HAS BEGUN

Design a new monster for 'Doctor Who'. What would it look like? Draw and label your monster in the box below:

hypnotises people.
his laughter can make people go death.
he squirts blood/water/gunge from.
his fingers have blade like nails.
his feet are really fast. He can leave tracks wherever he goes.

▲ *Two new monster designs by Patcham High's talented pupils; 'Liquid Allsorts' by Gemma and Chloe, and Taslima's rather scary clown.*

But come on guys – *Doctor Who* isn't just meant to be amusing, surely? Had the series scared the students at all, or anyone they know?

"The monsters aren't scary, even though you could believe that some of them might exist," decides Millie.

"My cousin watched the first episode with me," recalls Gemma G, "and two weeks later we were at the shops. When he saw all their mannequins, he started running! But, then he's only four."

Alongside her, Chloe chips in with a scornful report: "In *The Unquiet Dead*, my little sister said that she didn't like the zombie faces because 'They looked like scary clowns'."

But Chloe breathlessly admits to being unnerved the following week. "You know when the pig appears, in the fourth episode? Me and my sister were both going 'Oh my God!' – because we didn't know what was coming out. The noises made that scene really scary..."

Rachel offers another smart perspective. "You can tell something bad's going to happen when the music goes really quiet." She's found you out, Murray...

The BBFC, in its infinite wisdom, has decided that many of the new episodes of *Doctor Who* aren't meant for children under 12. Are they right?

"No, because even my little cousin doesn't get really scared," says Gemma adamantly. "He might hide behind the cushions, but then he'll find something else really funny. So first of all he found the space pig scary, but then he laughed because it was up on two legs."

So does anyone actually hide behind the sofa? No-one's owning up, but our second Gemma, 12-year-old Gemma S, claims, "Some of my friends say their little sisters and brothers do, if they're about seven."

Darren is, again, pretty categorical. "Kids these days won't be getting spooked by the scary stuff after things like *The X-Files*. To them, the Slitheen probably seem like babyish or humorous characters – more like the Teletubbies!"

A wistful voice suggests, "It could be a *little* more scary."

▼ *The space-pig from Aliens of London was a real favourite with the students.*

ONE EPISODE OR TWO?

Turning to the show's pacing now, do the kids of Patcham High think the stories work well within 45 minutes, or should there be more two-parters, like the freshly-aired *Aliens of London* and *World War Three*?

Darren seems content with the mixture: "Although the last two followed on, every episode has something different, so you can catch on at any time."

Gemma G is typically clear: "That Slitheen story should have been one extended episode, altogether."

Do cliffhangers not make a story more exciting? Apparently not, since Anya – one of the quieter students – says, "A week is *way* too long to find out what happens next!"

Chloe adds; "By the next week, there are things that you've forgotten." However, Gemma S and Chloe both think the stories should be an hour long.

"Sometimes when a really fun episode finishes it's annoying," argues Gemma G, offering an example. "When they went way into the future (*The End of the World*) we were really getting into it – then it finished. They could have expanded that."

What about the scheduling; is Saturday night alright for time-travelling? Despite the ratings' evidence, the students were unconvinced. One declares that Ant and Dec's show is better for Saturdays, and *Doctor Who* should be shown on Sundays or Fridays instead.

"Loads of people I know are still watching *Ant and Dec's Saturday Night Takeaway*," says Louise, "because they already know who they are."

"Normally, on Saturdays, you just flick through the channels then to see what's on later," adds Rachel. "I don't usually watch TV that early."

Despite the apparent downfall of family viewing, some teenagers are experiencing *Doctor Who* that way. Millie, for example, watches with her parents and sister, although Daniel is used to watching his favourite shows alone. ▶

...inal story board for the sticky bin sequence

This new doctor who is BRILLIANT! can't wait to see more!

GEMMA (age 12)

◄ Gemma G and Chloe vividly describe the moment when the episode starts.

"We wait for one another to sit down to watch," says Gemma, "and then it goes really quiet."

Chloe apparently needs to be more insistent. "When I sit down, if my Mum asks if I want anything, I'll go *'Shut up! I'm watching this!'*"

I then ask the kids what they imagine travelling in time, like Rose, would be like.

"Very different from the life you had now," considers Mhairi. "It would mean leaving everybody behind, but doing things that you might never otherwise get to do."

Brad has thought through some of the implications. "What's good about time machines is that you can leave somewhere, and come back at exactly the same point."

"Surely you can't go back to before you left?" counters Mhairi. "I don't think the Doctor would take Rose back to where she's already been..."

DWM suggests they keep watching, knowing that *Father's Day* is only a few weeks away. Now, if the Doctor could take them anywhere in time or space, where would they go?

The boys have the most imaginative answers here. Brad wants "To see Mankind get to travel at the speed of light – to conquer other planets, so that we could get off this rock."

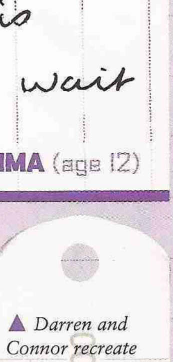
Daniel is more enigmatic. "I'd like to explore the past, just to prove people wrong – about so many different things."

Christopher Eccleston's departure was known at this stage. How do the kids feel about the prospect of losing *their* Doctor? Although not his biggest fan, Mhairi is alarmed that Eccleston might not be in all 13 episodes.

Brad takes the long view again: "He makes a really good Doctor, but I can't blame him for not wanting to be known as that for the rest of his life. The next Doctor should be in a battle suit, like Predator."

▲ *Darren and Connor recreate Mickey's wheelie bin mishap during their visit to the new Brighton Exhibition.*

▼ *Captain Jack may have tickled the Doctor and Rose's fancy but Patcham's pupils weren't as taken with him.*



Daniel is clued-up about the history of the show. "Changing the Doctor happened in the past. But people might worry if the next Doctor's personality is very different."

Why do they think the idea of changing the Doctor first arose, back in the 1960s? Karl blithely observes: "One actor can't do it forever." Well, quite.

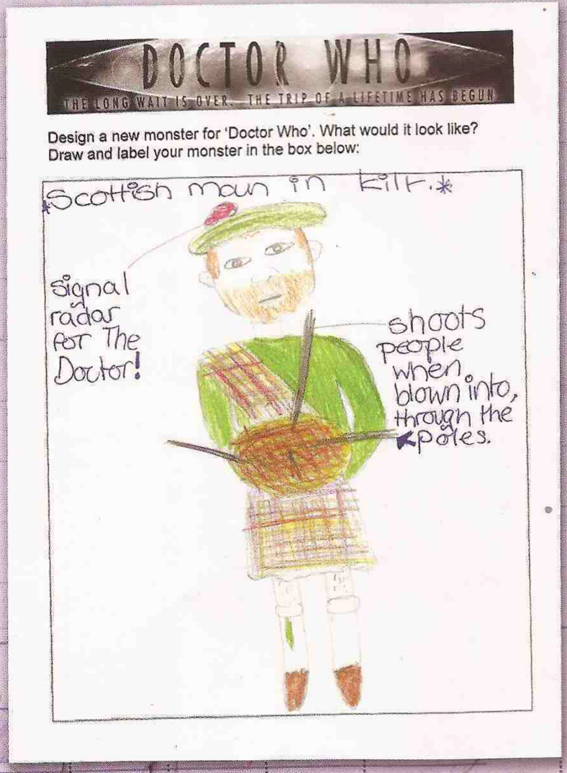
"They do the same thing in loads of films," adds Gemma S. "It's the same character, but with different actors because one's got too old... This next one's OK, he'll be a really good Doctor. He does accents well."

Some early support for David Tennant there, with the series' end still eight weeks away.

WHILE ALL THESE DISCUSSIONS ARE TAKING PLACE in the corner office, the library sees more creative activity. Some monster designs are appearing, plus suggested outfits for the Tenth Doctor. Taslima, our opening diarist, wasn't free to join in the discussions, but has drawn an excellent scary clown – hypnotic eyes, a deathly laugh, blade-like fingernails and a bow-tie that squirts blood and gunge. If I could award a gold star it would go to Gemma and Chloe, for combining a story idea and a monster design. They imagined a bizarre but deadly creature called Liquid Allsorts menacing all the children at Patcham High in the year 2020, just before the Doctor and Rose arrive. Liquid Allsorts, according to their design notes, "can smell from 10 miles away," has "acidic saliva, x-ray vision and a deep, husky voice," and "he can transform himself into liquid at will." Fair warms your heart, doesn't it?

OUR SECOND VISIT TO BRIGHTON TAKES PLACE A couple of weeks after the finalé, *The Parting of the Ways*, by which time the Ninth Doctor is already part of TV history. By complete coincidence, the new *Doctor Who* exhibition has opened on Brighton Pier since our April meeting, so for the return fixture we want to give the students a reward for their enthusiasm. The kind people at Experience Design & Management arrange a special visit for the school group, so on the morning of 5 July, I make my way to the pier entrance, where 13 of the April participants and three newcomers are waiting with Mr Darby.

Inside the exhibition, the students pay scant attention to the background displays covering Doctors, companions



DOCTOR WHO

THE LONG WAIT IS OVER. THE TRIP OF A LIFETIME HAS BEGUN

Design a new monster for 'Doctor Who'. What would it look like? Draw and label your monster in the box below:

Scottish man in kilt.

signal radar for The Doctor!

shoots people when blown into, through the poles.

and monsters from past times. They linger briefly by the Ninth Doctor and Rose's costumes ("Her top's all frayed!"), before racing round to focus on the displays devoted to 2005's episodes – including, above all, a splendid levitating Dalek. While Darren and Connor gleefully recreate Mickey's sticky-bin routine from *Rose*, Rachel and Nikky seem to have been taking fashion tips from Ms Tyler herself. The exhibition is thoroughly enjoyed by the group before we take the bus back to Patcham.

Reconvening in the school library, the students are split into just two groups, allowing more time for their thoughts on the full series of *Doctor Who*. To spark discussions off, I ask everyone present to choose three words to describe Christopher Eccleston's Doctor. Nearly all choose 'funny' or 'humorous', so the Ninth Doctor's light-hearted side clearly left an impression. Here are some other chosen descriptions:

Daniel: *Intelligent and outgoing.*
Mhairi: *Tall and weird.*
Karl: *Interesting, a bit over-the-top.*
Bridget: *Clever and good-looking.*
Rachel: *Sarcastic and determined.*
Jodie: *Suave and brainy.*

How would they describe Rose, then? "Blonde, smart and small," suggested Shane, but Gemma S was derisive: "No – she's irritating, simple and blonde!" Asked to identify two favourite aliens or villains from this year's series, everyone chose the Daleks, with honourable mentions for the Gelth, the Reapers and the Autons. "The Daleks rule!" concludes Connor.

How did they feel about the Doctor and Rose's team-work now? "They still complement each other," Daniel assures us – and Mhairi agrees: "It's a kind of 'opposites attract'."

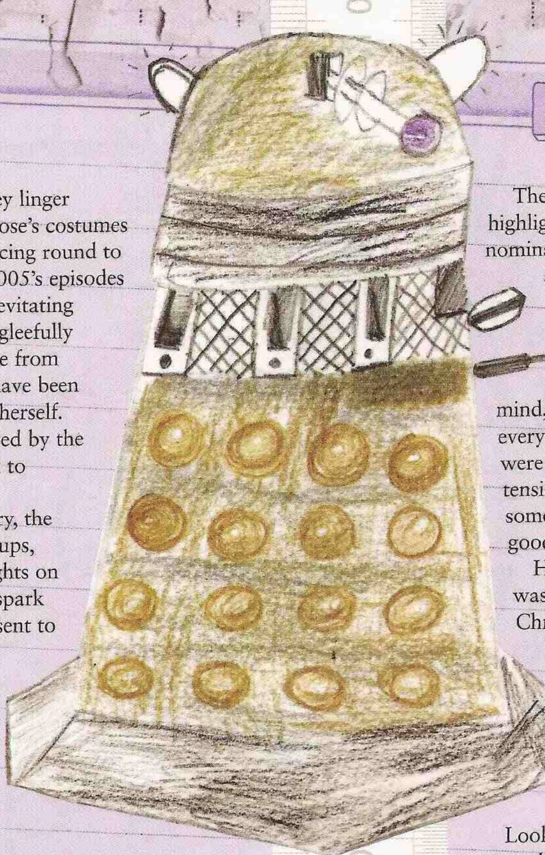
Jodie, aged 12 but, like several at Patcham, already well versed in the media, makes up for not joining us in April with this choice observation; "Rose changes quite a lot. In the beginning, she has her normal life – work, family, her boyfriend. But once she goes off with the Doctor, she's almost in another world. She chooses to put her life on the line – but she still has a really good time."

ENTER CAPTAIN JACK

What about the changed dynamic when the flirtatious Captain Jack comes to stay? Brad thought three was a crowd, even aboard the TARDIS. "It was better with the two of them, because once Jack started it's 'Oh, look, Rose fancies Jack'..." he explains acidly.

Next, the students were asked to pinpoint an especially strong or weak aspect of the series. Nearly everyone accentuated the positive, barring a quibble with the Daleks' colour scheme (based on Patcham's pet, the expectation was blue balls and silver skirt). Admittedly, Millie was deeply unimpressed by the newcomer in *The Empty Child*. "Captain Jack really got on my nerves. I liked it when they left him behind," she huffs.

What aspects had the others especially liked? "The fact that they could go anywhere in time," said Mhairi – rather more impressed since the Dalek episode – adding "You don't know what'll be going on in the next episode." Clever old Daniel relished "using the same basic themes but with different ideas, like bringing back the Slitheen and the Daleks."



▲ *A Dalek, drawn by Mhairi and Daniel.*

The realisation of the Daleks themselves was Brad's highlight, while Bridget, thoughtful as ever, widened her nomination to "All the monsters – they almost made you addicted to it, and I really liked that pig."

Daniel tuts. "That wasn't *really* an alien – that was just a modified pig." You can't argue with that.

Jodie, possibly with a future career in mind, focussed on the acting: "It really pulled you in, so every time you switched on, you believed immediately you were in their world." Rachel was won over by "the tension between the Doctor and Rose. You kept thinking something would happen, as if they wouldn't stay just good friends."

Hannah, another newcomer keen to talk *Who*, was candid about the main attraction. "It had Christopher Eccleston in it, and I just love him. I only started watching because my Dad's a maniac about it, but I really, really liked it, especially Christopher." The Ninth Doctor certainly made his mark on the female audience: apart from Millie, all the girls completing the **DWM** survey selected Eccleston for the 'Greatest Contribution' award.

Looking at the 13 episode-run, had the series get stronger or weaker? Nearly everyone thought it improved or, indeed, became even more exciting. "It kind of wavered in the middle," Daniel observed, "but came back well."

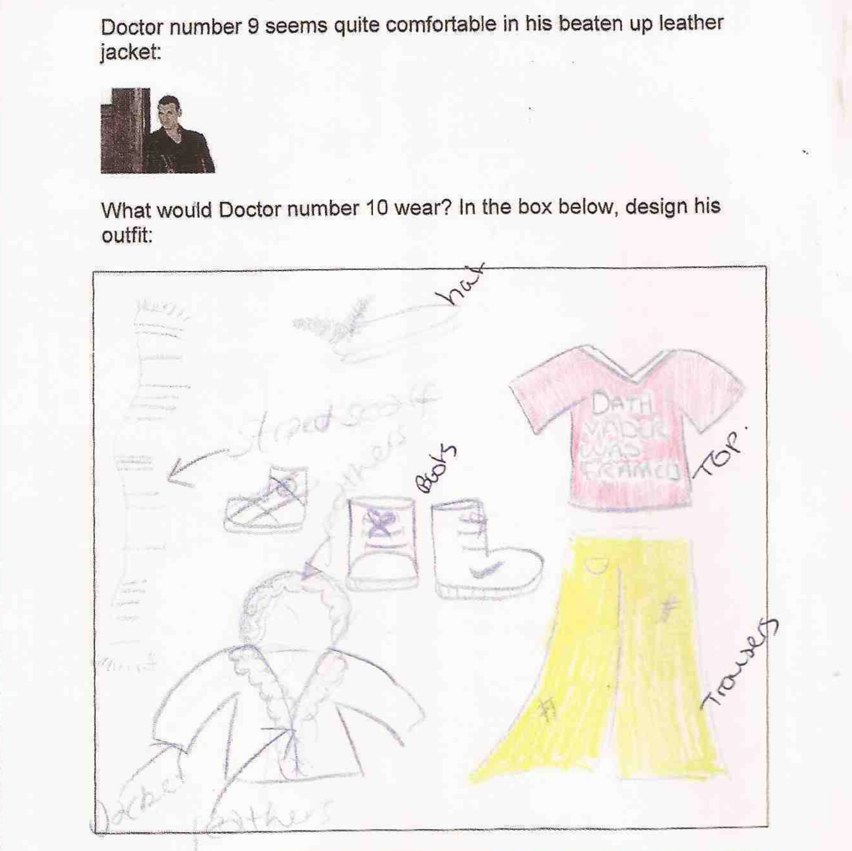
Not everyone liked having every episode set around Earth, but even Millie was content overall. "It was fine all the way through – I just didn't like Captain Jack," she reiterated. Essentially, everyone wanted to keep watching each Saturday, or tape it to watch later. Even if they didn't understand "what that Bad Wolf thing meant."

DALEKS!

Let's talk about Daleks, shall we? Back in April Gemma G had declared "We're excited about the next story, because we've already been on the BBC with our Dalek." Having seen them in action, did the students understand now why the Daleks were so famous? And were they still compelling?

Mhairi's reaction was notable: "I thought 'So what?' about them – until I saw that first Dalek episode. And then I liked them!" Mhairi and Daniel had collaborated on a ▶

▼ ***Standing:*** *Chloe, Karl, James.* ***Crouching:*** *Gemma G, Connor.*



Doctor number 9 seems quite comfortable in his beaten up leather jacket:

What would Doctor number 10 wear? In the box below, design his outfit:

▲ *Potential costume designs for David Tennant's Tenth Doctor, by Gemma and Chloe (left) and Bridget (right).*

◀ special scrapbook after *Dalek*, in which she wrote: "I liked the idea of the Dalek getting emotion – although I didn't watch the old series, the Doctor gave enough information to show the Daleks were killers." The episode really fired their imaginations, although they felt that it should have been a two-parter – with the Dalek returning to Rose's London in the conclusion, much to her horror – and "that the Dalek shouldn't have shown off." Tsk! Those attention-seeking mutant alien death machines. They should go and stand in the corner. Eyestalk to the wall.

Returning to the July discussions, Hannah volunteers that, even then: "I don't understand why everyone's scared of the Daleks." Karl is clear: it's "because of their voice," and Gemma S chips in: "They're *pure evil*!"

Brad elaborates on the dark side. "It's this thing that's just been created to kill someone. It hasn't got any other purpose, just to kill." Jodie observes "There were such high expectations that everyone wanted to see them. They proved a really big hit, and completely freaked me out."

Karl's view of the past is far form rose-tinted: "Before, there weren't many good aliens on *Doctor Who*. They had hand puppets or things made of bubble wrap. Then you see this Dalek – it's like nothing you've seen before. It would freak you out."

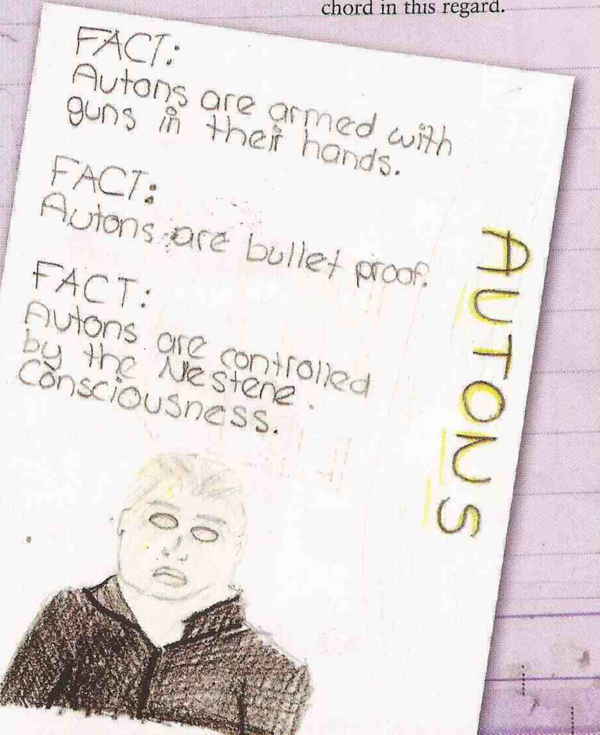
What about the Daleks' return for the two-part finalé? Brad, like a true *Who* fan of the old school, felt one thing was lacking – gratuitous continuity. "If that was meant to be the last time the Daleks would be shown, there should have been lots of flashbacks with the Doctor and the Time Lords." Nevertheless they were thought to be the most exciting episodes, gaining more Survey scores of 10/10 than anything earlier in the season.

MORE THAN MONSTERS?

So which is more important to the series' success: the monsters and effects that give it impact, or the stories and characters? As much as the students had warmed to the aliens, there was no doubting their decision here. "The stories and actors were a lot more important," says Millie, "and they were really good."

Younger students like Brad felt the same. "For me, it was the story because you can really get into that. There's only so much you can do with monsters and special effects." Gemma S points out that "If you have bad actors, there's no point having monsters, 'cos you're not going to believe them."

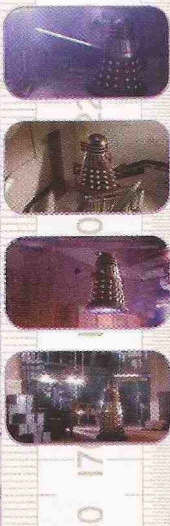
One episode in particular had struck a chord in this regard.



FACT:
Autons are armed with guns in their hands.
FACT:
Autons are bullet proof.
FACT:
Autons are controlled by the Nestene Consciousness.

AUTONS

▶ *Auton facts from Rachel and Nikky.*



▼ *"The Daleks rule!" say the kids of Patcham High. Who are we to argue>*

Mhairi said it first: "Characters were really important in *Father's Day*. That was better as an episode, because it actually had real emotions in it."

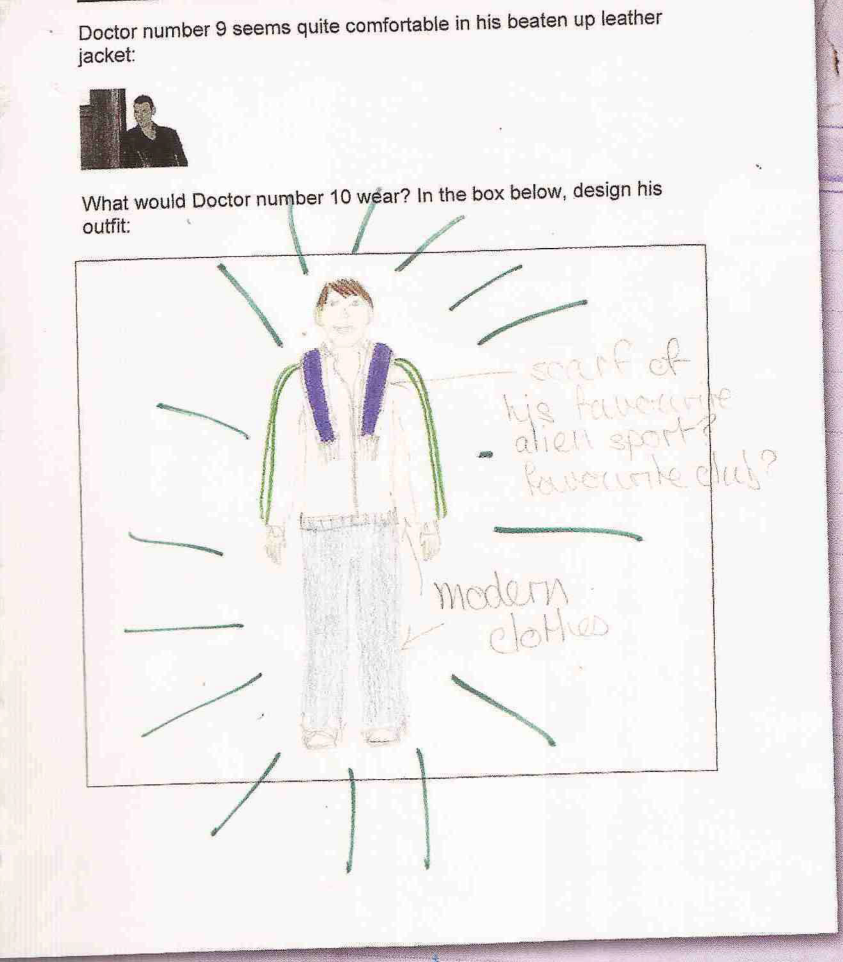
Jodie and Nikky had also found Paul Cornell's episode very powerful. "The sadness… that really hit home," said Jodie, while Nikky recalled: "You thought it was all about big stuff, then suddenly it got personal and emotional."

Rachel took a wider view again. "You need a bit of everything really. The special effects now – with computer technology – make pretty much everything look realistic. Only a few years ago, they didn't have that sort of thing. So now horror and sci-fi are really popular because they're more convincingly scary."

Jodie disagrees. "I think things were more scary back then. People had more imagination because there weren't as many things to watch. Kids these days have all their computer games, so they aren't scared of anything." So could *Doctor Who* succeed by relying just on monsters and aliens? "No," says Jodie firmly, "and anyway, you have to be convinced that they're real by the actors working inside them."

DWM wonders if the trailers at each episode's end encourage them to keep watching, or give too many details away? Millie suggested it depended on whether there was a cliffhanger: "It didn't really matter for the single stories, but for the two-parters…"

Brad had another example in mind. "Before the sixth episode, they gave too many details away. They kept on showing the first time that people would ever see a Dalek, and really they should have seen that within the episode."



Doctor number 9 seems quite comfortable in his beaten up leather jacket:

What would Doctor number 10 wear? In the box below, design his outfit:

scarf of his favourite alien sport? favourite club?
modern clothes

Daniel was thinking on parallel lines. "After Episode 11, they shouldn't have shown us the Daleks. That should have been a big surprise. The regeneration sequence should have been one too – I wish I hadn't known that Christopher Eccleston was leaving."

THE BELL SOUNDING IN THE LIBRARY MARKED the official end of the Patcham High school day, before we could finish talking about regeneration. Yet, amazingly, the second group chose to stay on to talk for five minutes after the bell. That's how interested these students had become in the show – giving themselves a self-imposed *Doctor Who* detention!

So, having seen the Doctor regenerate, what were their feelings about having a different actor for Christmas? There was some confusion about whether Eccleston would return in *The Christmas Invasion*. I break it to them – gently – that he won't. The time factor concerned Shane, who didn't want to wait six months, but since the Tenth Doctor had already spoken on-screen, Millie spoke for many here with her doubts: "This Doctor doesn't look as good as the one we had." Daniel tried to offer a counterweight. "That's because we've all seen that Doctor, Christopher Eccleston, as the real Doctor. We've just got used to him."

Nikky reinforces this. "It's because of Christopher's humour, characteristics and acting skills. He makes more sense as he was the *first* Doctor."

Sorry, should have told old hands to look away again just there...

Hannah, who made her bias clear much earlier, says, "We think that when he gets out of the TARDIS, the new Doctor should trip, and bang his head, and turn back into Christopher Eccleston!"

Dear me: we may have a tougher audience than the Glasgow Empire awaiting David Tennant in the short term. However, there is some support for the newcomer, from Mhairi: "At least they gave a reason within the storyline for him to change" – and then Connor: "I think he's going to be a bit more like the old Doctors now."

The new Doctor's voice intrigued Daniel. "Will David Tennant be using his Scottish accent? They've already done 'the North'? Maybe they should do 'the West'. Why hasn't there been an American doctor?" Quick as a flash Mhairi responds: "Maybe not all planets have an America?"

Jodie tries to clarify their apprehension. "Everyone completely loved Christopher" – Hannah interjects here: "Especially me!" – "so while it may be amazing again, it's going to take some time for everyone to think 'OK, he's *our* Doctor now'. But David Tennant's a fantastic actor – he was amazing in *Casanova*, wasn't he? – so I'm sure he's going to do a great job with Doctor Who."

THE FUTURE

We breathe a silent sigh of relief. One last thing before the study group breaks up. What other things were they hoping to see in the next year? "More Daleks!" comes the cry. "Cybermen, Cybermen, Cybermen!" adds Daniel, obviously keeping up with the spoilers.

▲ ***Standing:*** *Nikky, Georgia, Rachel.* ***Crouching:*** *Naomi, Louise.*

▶ *Patcham's kids were impatiently waiting for the Doctor and Rose to get to the snogging stage: "They wouldn't just stay good friends..."*

Karl hopes for some continuity with the 2005 series: "I want to see him stop the Time War." Jodie has a different priority: "I want to see some romance. There needs to be some romance..." Will either of them get their wish? And crucially will they be tuning in to find out?

Let's see. Right, then... will you want to watch the Christmas Special?

Everybody, with some assurance: "Yes!"

And the second series next year?

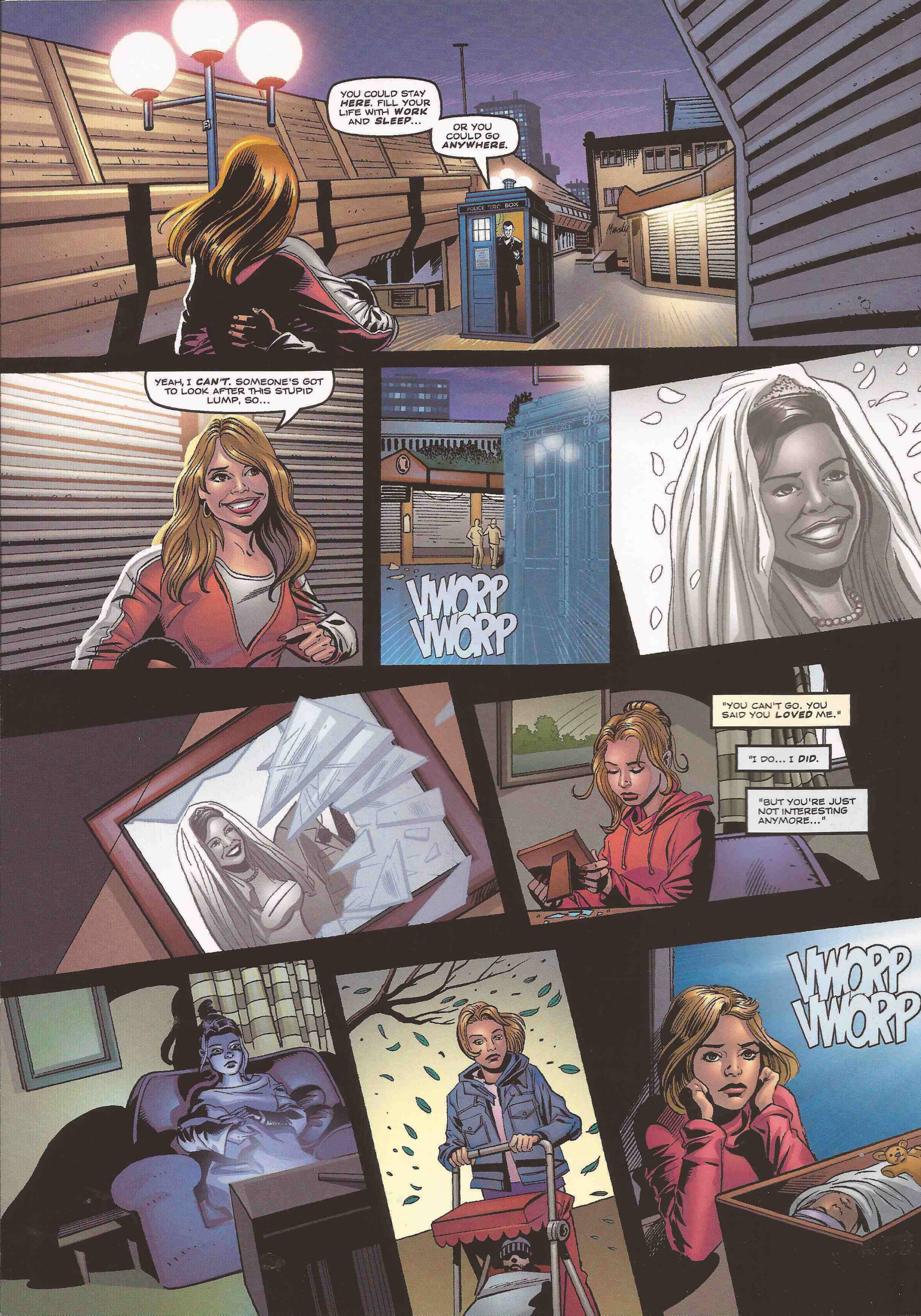
Everybody, more definitively: "Yes!!"

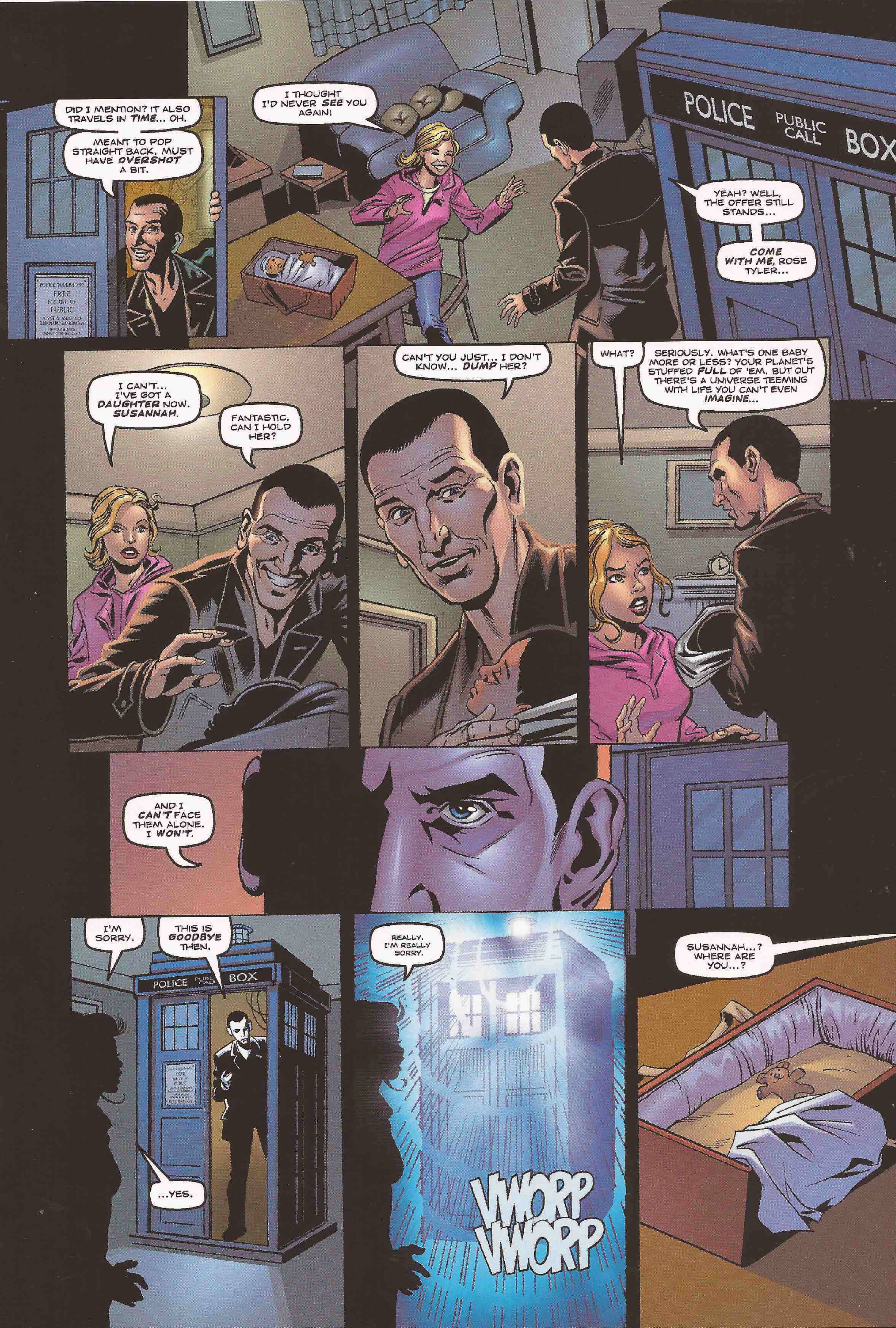
You're not just saying that? You're sure?

Everybody, much louder: "*Yes!!!*"

I think that's a job well done. We have our new audience. And they're here to stay... ■

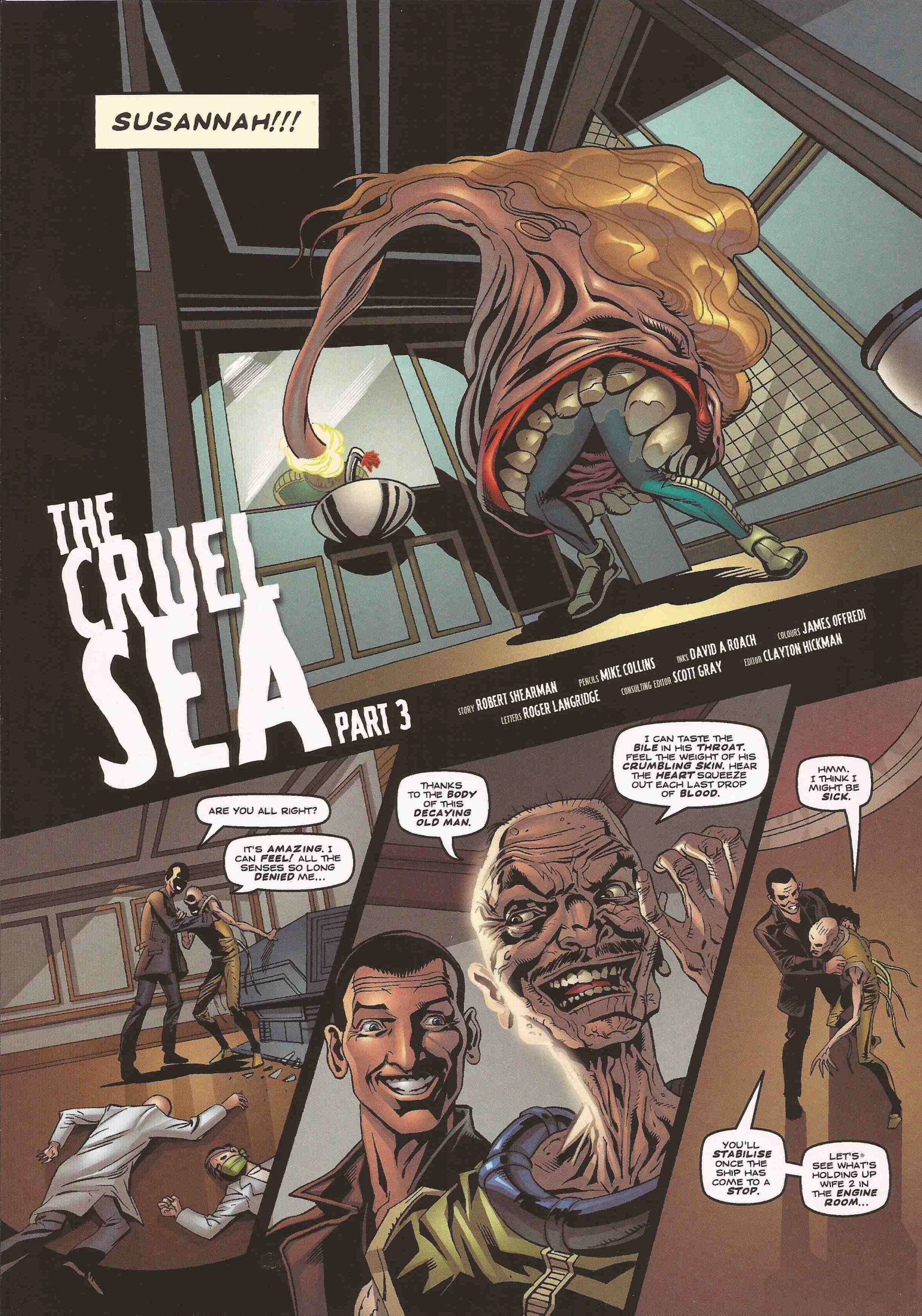
Huge thanks are due to Rowlie Darby and all the students and staff at Patcham High School – and DWM understands that, in the school library before the summer holidays, BBC Books' three Ninth Doctor and Rose novels were flying off the shelves!

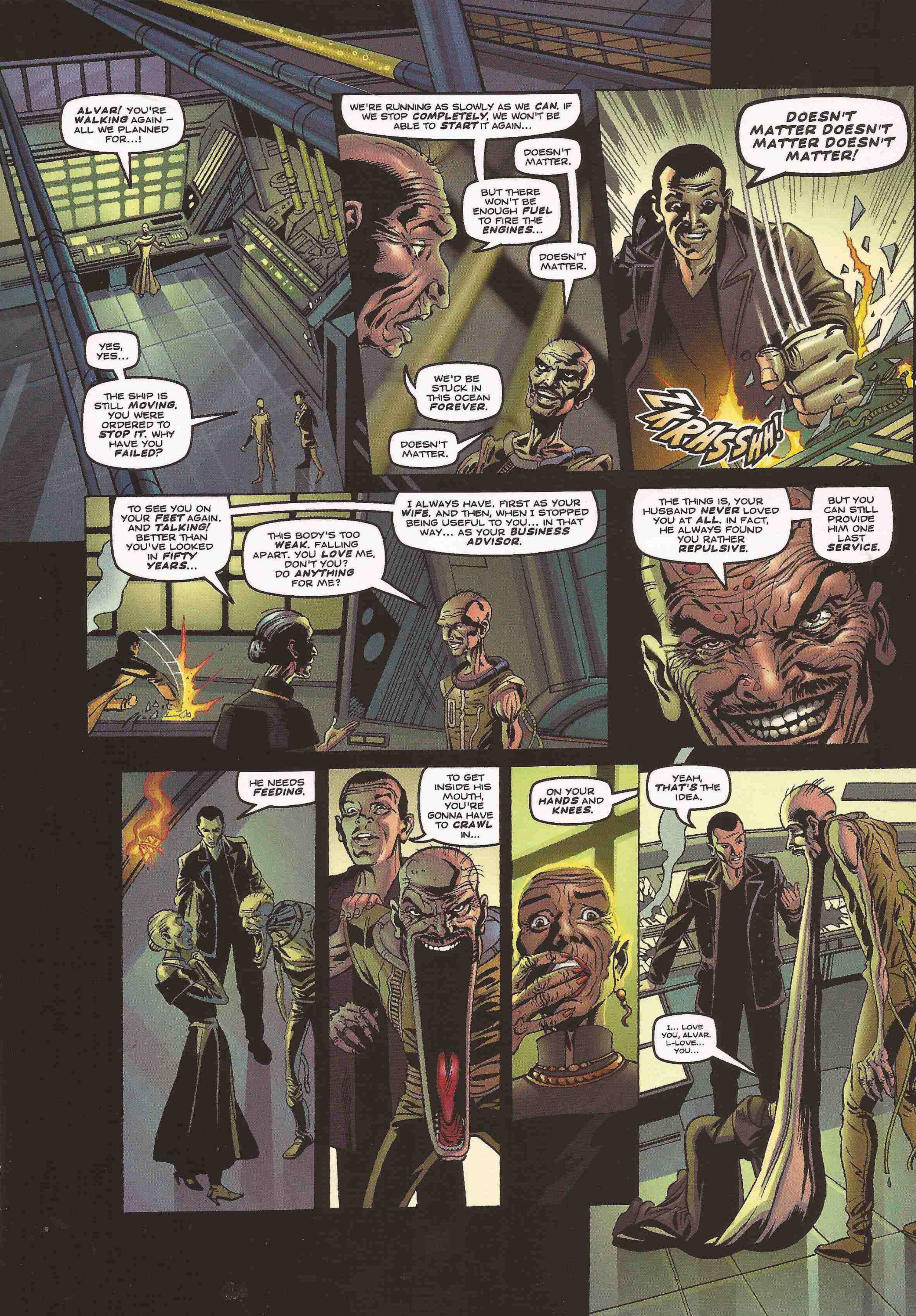

YOU COULD STAY HERE. FILL YOUR LIFE WITH WORK AND SLEEP...
OR YOU COULD GO ANYWHERE.
POLICE PUBLIC CALL BOX
YEAH, I CAN'T. SOMEONE'S GOT TO LOOK AFTER THIS STUPID LUMP, SO...
VWORP VWORP
"YOU CAN'T GO. YOU SAID YOU LOVED ME."
"I DO... I DID.
"BUT YOU'RE JUST NOT INTERESTING ANYMORE..."
VWORP VWORP

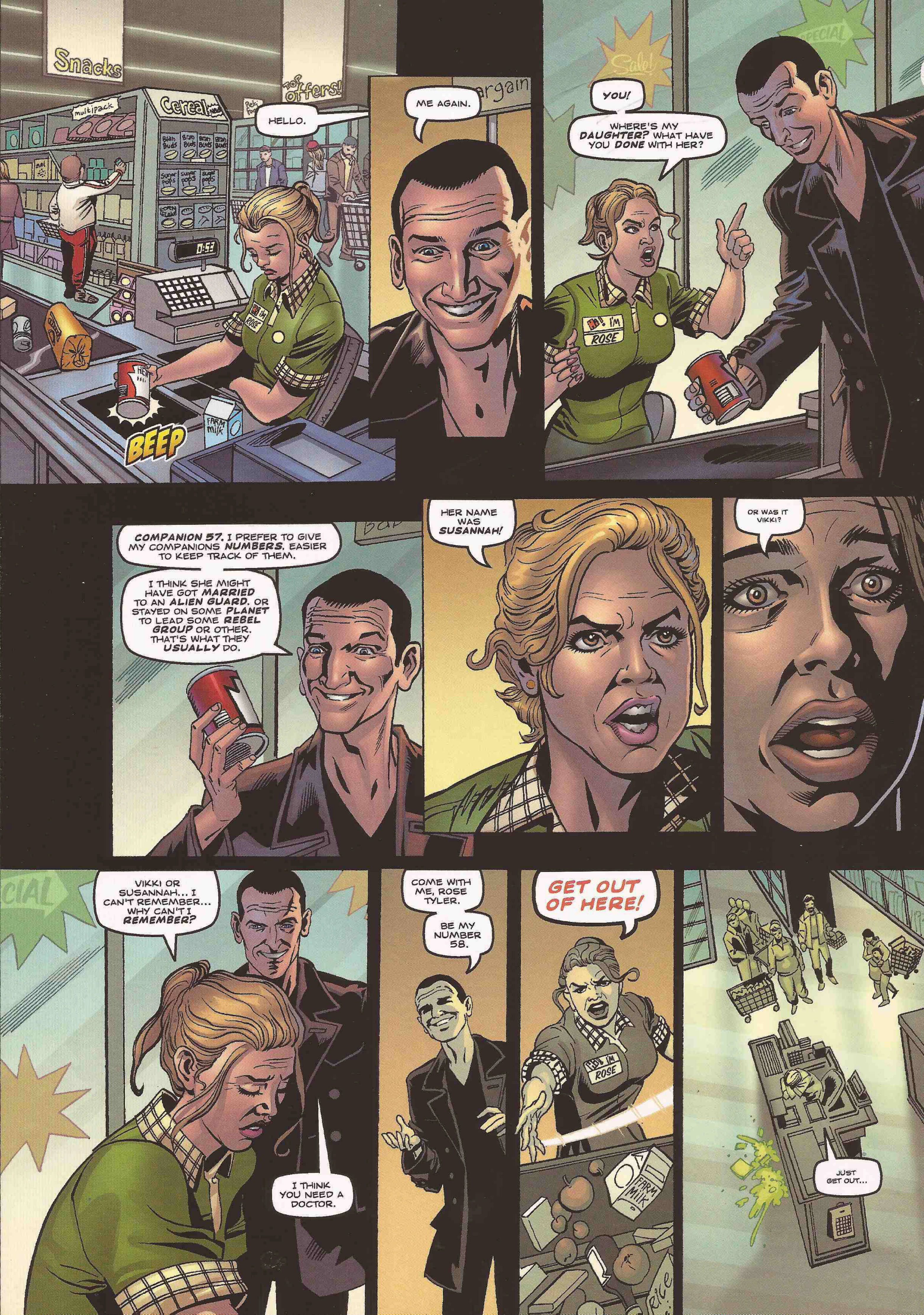

DID I MENTION? IT ALSO TRAVELS IN TIME... OH.
MEANT TO POP STRAIGHT BACK. MUST HAVE OVERSHOT A BIT.
POLICE TELEPHONE FREE FOR USE OF PUBLIC
I THOUGHT I'D NEVER SEE YOU AGAIN!
POLICE PUBLIC CALL BOX
YEAH? WELL, THE OFFER STILL STANDS...
COME WITH ME, ROSE TYLER...
I CAN'T... I'VE GOT A DAUGHTER NOW. SUSANNAH.
FANTASTIC. CAN I HOLD HER?
CAN'T YOU JUST... I DON'T KNOW... DUMP HER?
WHAT?
SERIOUSLY. WHAT'S ONE BABY MORE OR LESS? YOUR PLANET'S STUFFED FULL OF 'EM. BUT OUT THERE'S A UNIVERSE TEEMING WITH LIFE YOU CAN'T EVEN IMAGINE...
AND I CAN'T FACE THEM ALONE. I WON'T.
I'M SORRY.
THIS IS GOODBYE THEN.
POLICE PUBLIC CALL BOX
...YES.
REALLY. I'M REALLY SORRY.
VWORP VWORP
SUSANNAH...? WHERE ARE YOU...?

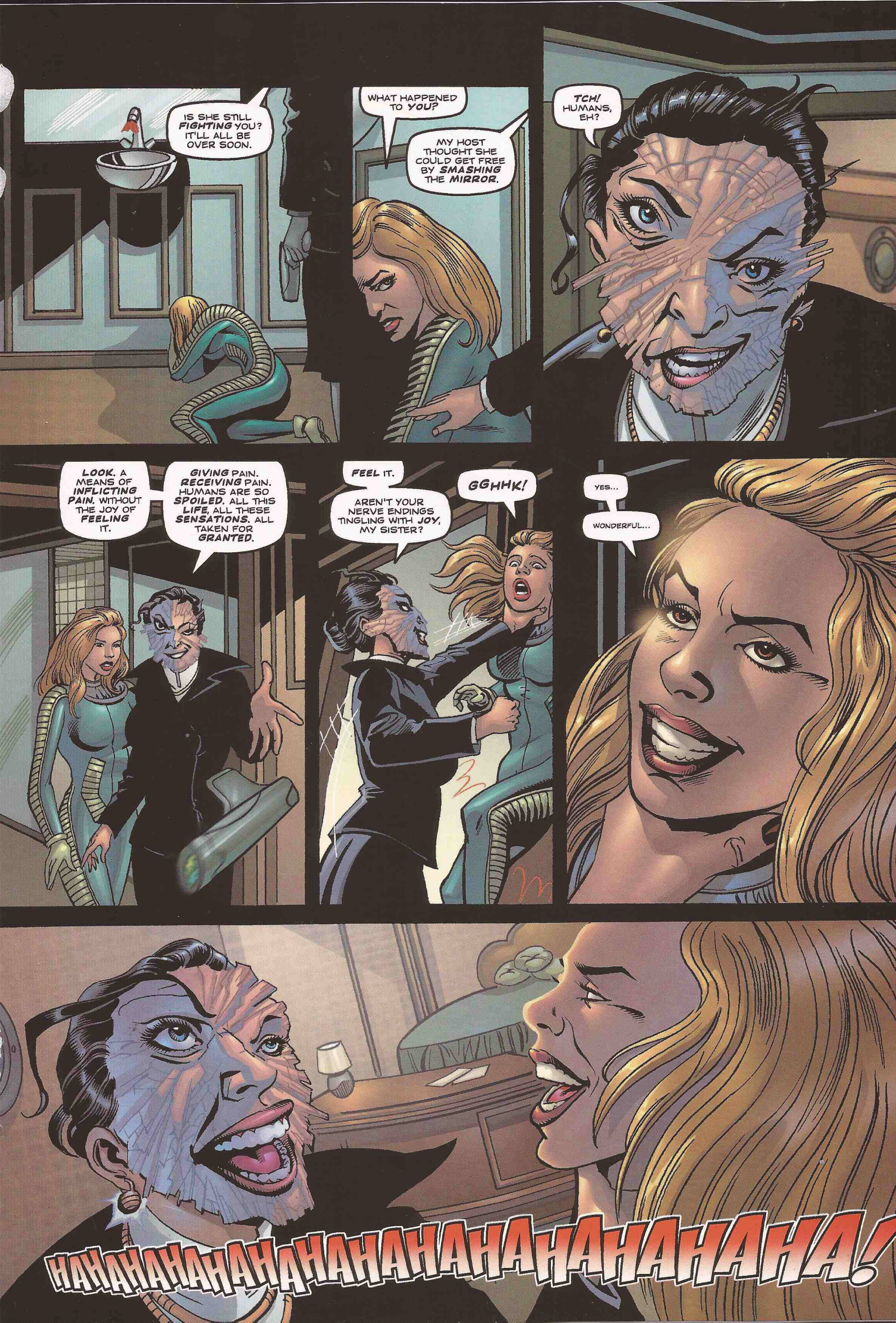
THE CRUEL SEA
PART 3

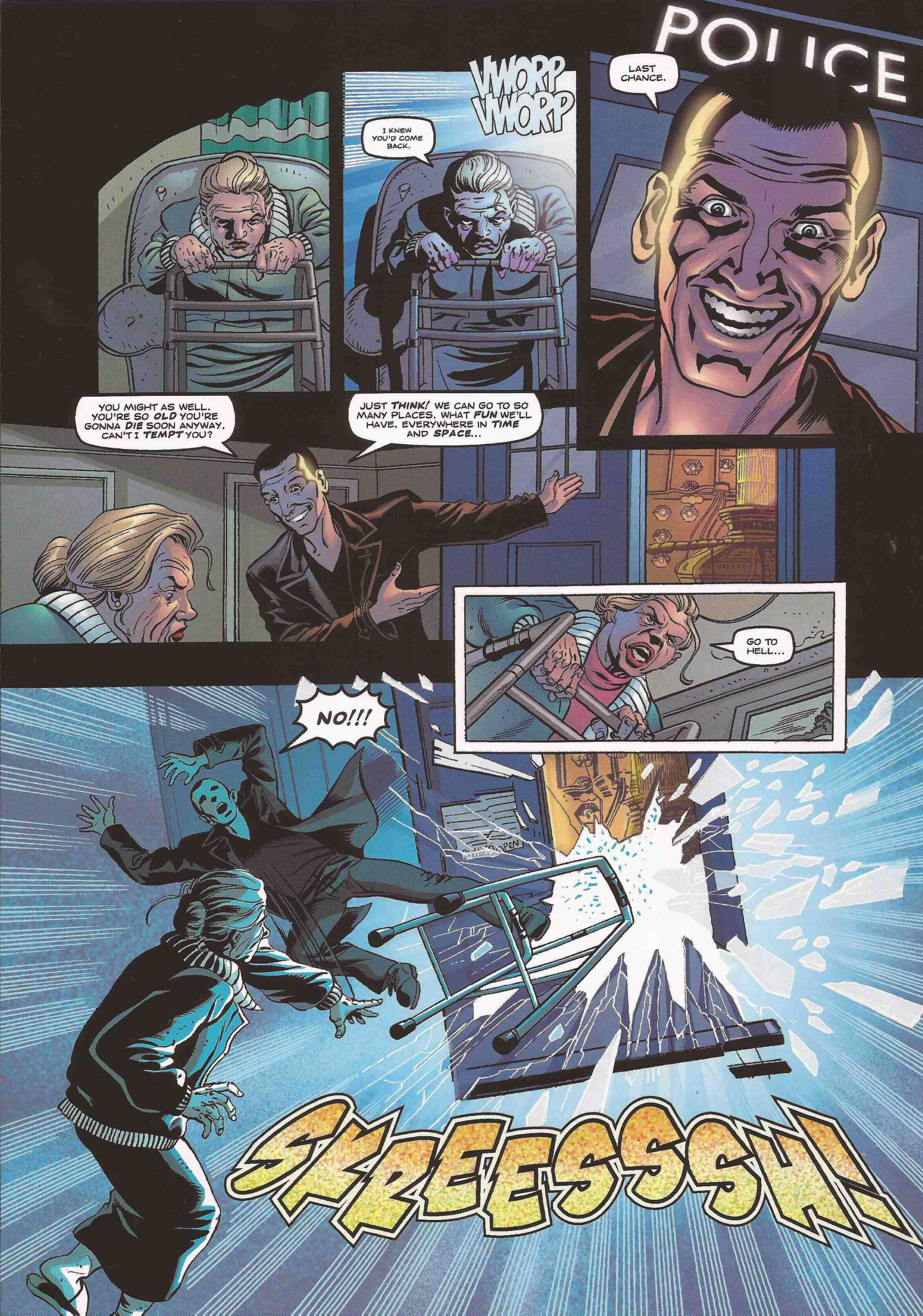
STORY ROBERT SHEARMAN PENCILS MIKE COLLINS INKS DAVID A ROACH COLOURS JAMES OFFREDI
LETTERS ROGER LANGRIDGE CONSULTING EDITOR SCOTT GRAY EDITOR CLAYTON HICKMAN

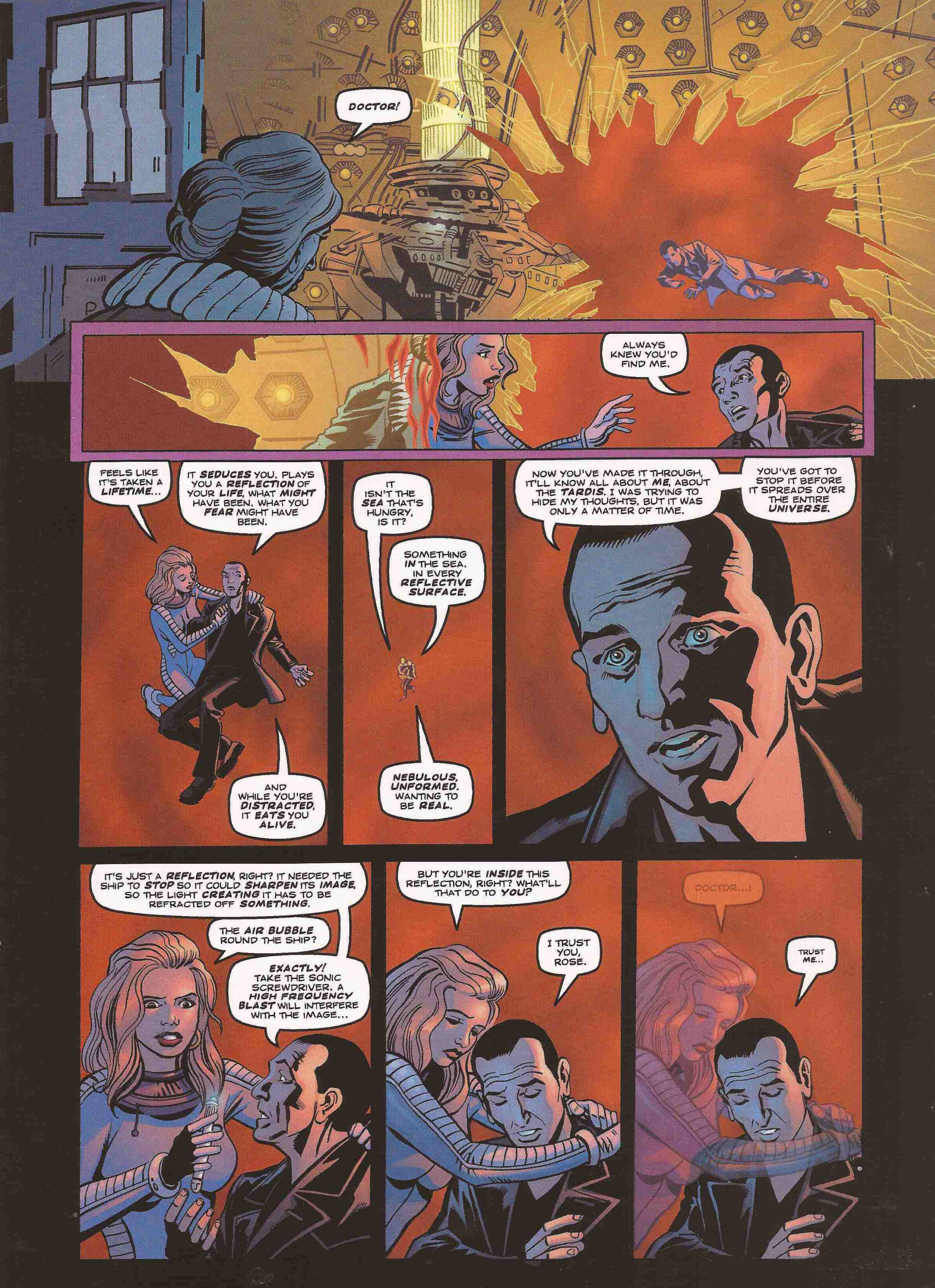

SUSANNAH!!!
ARE YOU ALL RIGHT?
IT'S AMAZING. I CAN FEEL! ALL THE SENSES SO LONG DENIED ME...
THANKS TO THE BODY OF THIS DECAYING OLD MAN.
I CAN TASTE THE BILE IN HIS THROAT. FEEL THE WEIGHT OF HIS CRUMBLING SKIN. HEAR THE HEART SQUEEZE OUT EACH LAST DROP OF BLOOD.
HMM. I THINK I MIGHT BE SICK.
YOU'LL STABILISE ONCE THE SHIP HAS COME TO A STOP.
LET'S SEE WHAT'S HOLDING UP WIFE 2 IN THE ENGINE ROOM...

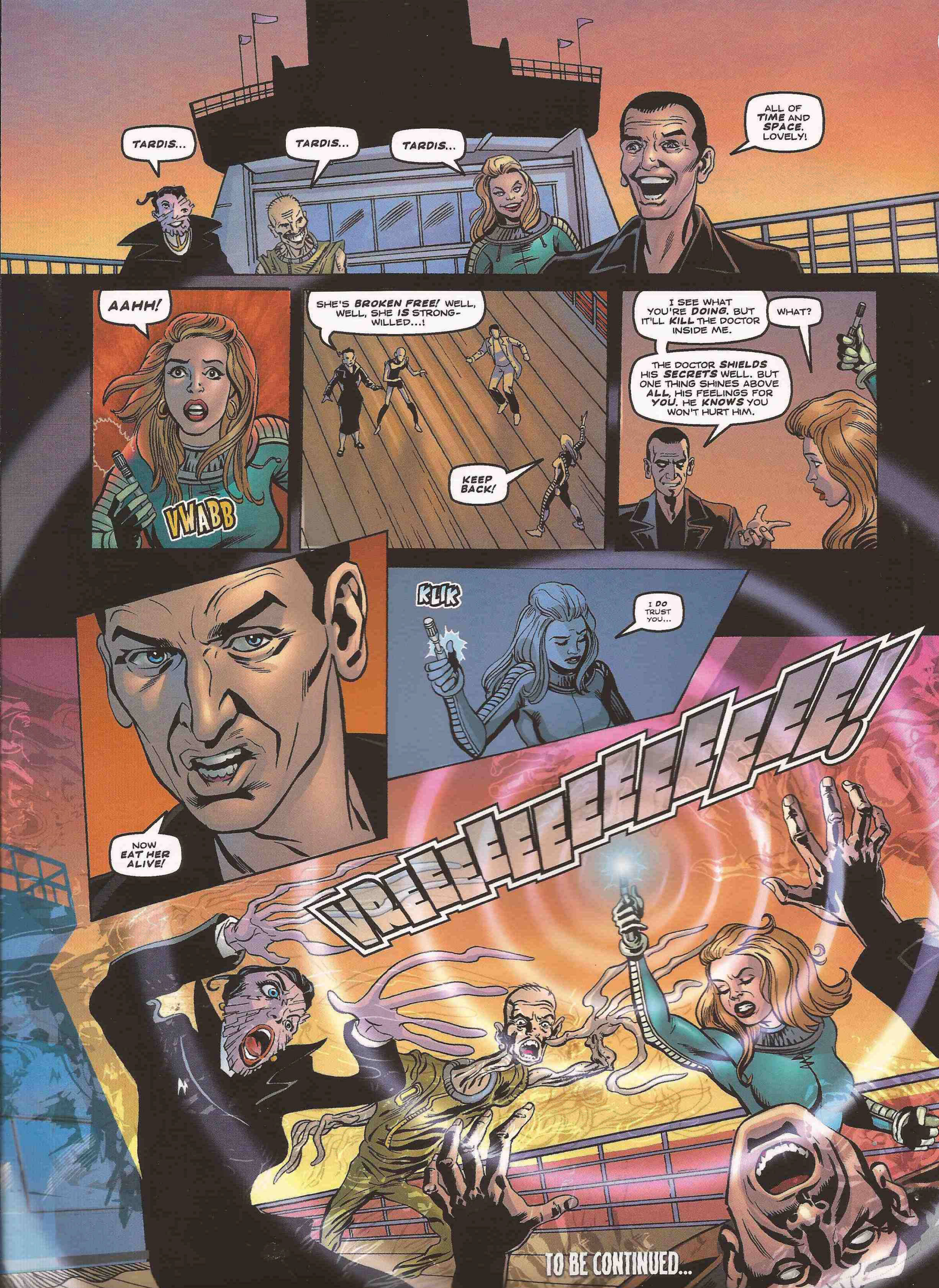

ALVAR! YOU'RE WALKING AGAIN – ALL WE PLANNED FOR...!
YES, YES...
THE SHIP IS STILL MOVING. YOU WERE ORDERED TO STOP IT. WHY HAVE YOU FAILED?
WE'RE RUNNING AS SLOWLY AS WE CAN. IF WE STOP COMPLETELY, WE WON'T BE ABLE TO START IT AGAIN...
DOESN'T MATTER.
BUT THERE WON'T BE ENOUGH FUEL TO FIRE THE ENGINES...
DOESN'T MATTER.
WE'D BE STUCK IN THIS OCEAN FOREVER.
DOESN'T MATTER.
DOESN'T MATTER DOESN'T MATTER DOESN'T MATTER!
KRASSHH!
TO SEE YOU ON YOUR FEET AGAIN. AND TALKING! BETTER THAN YOU'VE LOOKED IN FIFTY YEARS...
THIS BODY'S TOO WEAK. FALLING APART. YOU LOVE ME, DON'T YOU? DO ANYTHING FOR ME?
I ALWAYS HAVE. FIRST AS YOUR WIFE. AND THEN, WHEN I STOPPED BEING USEFUL TO YOU... IN THAT WAY... AS YOUR BUSINESS ADVISOR.
THE THING IS, YOUR HUSBAND NEVER LOVED YOU AT ALL. IN FACT, HE ALWAYS FOUND YOU RATHER REPULSIVE.
BUT YOU CAN STILL PROVIDE HIM ONE LAST SERVICE.
HE NEEDS FEEDING.
TO GET INSIDE HIS MOUTH, YOU'RE GONNA HAVE TO CRAWL IN...
ON YOUR HANDS AND KNEES.
YEAH, THAT'S THE IDEA.
I... LOVE YOU, ALVAR. L-LOVE... YOU...


Snacks
multipack
Cereal
Top offers!
Bran Buds
Sugar pops
HI! I'M ROSE
BEEP
FARM MILK
HELLO.
Bargain
ME AGAIN.
Sale!
SPECIAL
YOU!
WHERE'S MY DAUGHTER? WHAT HAVE YOU DONE WITH HER?
HI! I'M ROSE
COMPANION 57. I PREFER TO GIVE MY COMPANIONS NUMBERS. EASIER TO KEEP TRACK OF THEM.
I THINK SHE MIGHT HAVE GOT MARRIED TO AN ALIEN GUARD. OR STAYED ON SOME PLANET TO LEAD SOME REBEL GROUP OR OTHER. THAT'S WHAT THEY USUALLY DO.
HER NAME WAS SUSANNAH!
OR WAS IT VIKKI?
SPECIAL
VIKKI OR SUSANNAH... I CAN'T REMEMBER... WHY CAN'T I REMEMBER?
I THINK YOU NEED A DOCTOR.
COME WITH ME, ROSE TYLER.
BE MY NUMBER 58.
GET OUT OF HERE!
HI! I'M ROSE
FARM MILK
JUST GET OUT...


IS SHE STILL FIGHTING YOU? IT'LL ALL BE OVER SOON.
WHAT HAPPENED TO YOU?
MY HOST THOUGHT SHE COULD GET FREE BY SMASHING THE MIRROR.
TCH! HUMANS, EH?
LOOK. A MEANS OF INFLICTING PAIN, WITHOUT THE JOY OF FEELING IT.
GIVING PAIN. RECEIVING PAIN. HUMANS ARE SO SPOILED. ALL THIS LIFE, ALL THESE SENSATIONS. ALL TAKEN FOR GRANTED.
FEEL IT.
AREN'T YOUR NERVE ENDINGS TINGLING WITH JOY, MY SISTER?
GGHHK!
YES...
WONDERFUL...
HAHAHAHAHAHAHAHAHAHAHAHAHAHA!


VWORP VWORP
I KNEW YOU'D COME BACK.
POLICE
LAST CHANCE.
YOU MIGHT AS WELL. YOU'RE SO OLD YOU'RE GONNA DIE SOON ANYWAY. CAN'T I TEMPT YOU?
JUST THINK! WE CAN GO TO SO MANY PLACES. WHAT FUN WE'LL HAVE. EVERYWHERE IN TIME AND SPACE...
GO TO HELL...
NO!!!
SKREESSSH!

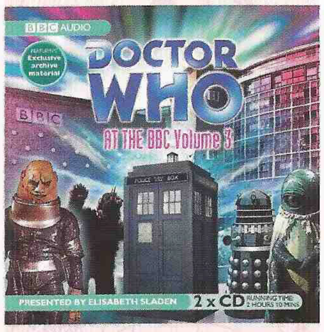

DOCTOR!
ALWAYS KNEW YOU'D FIND ME.
FEELS LIKE IT'S TAKEN A LIFETIME...
IT SEDUCES YOU. PLAYS YOU A REFLECTION OF YOUR LIFE, WHAT MIGHT HAVE BEEN. WHAT YOU FEAR MIGHT HAVE BEEN.
AND WHILE YOU'RE DISTRACTED, IT EATS YOU ALIVE.
IT ISN'T THE SEA THAT'S HUNGRY, IS IT?
SOMETHING IN THE SEA. IN EVERY REFLECTIVE SURFACE.
NEBULOUS, UNFORMED. WANTING TO BE REAL.
NOW YOU'VE MADE IT THROUGH, IT'LL KNOW ALL ABOUT ME, ABOUT THE TARDIS. I WAS TRYING TO HIDE MY THOUGHTS, BUT IT WAS ONLY A MATTER OF TIME.
YOU'VE GOT TO STOP IT BEFORE IT SPREADS OVER THE ENTIRE UNIVERSE.
IT'S JUST A REFLECTION, RIGHT? IT NEEDED THE SHIP TO STOP SO IT COULD SHARPEN ITS IMAGE, SO THE LIGHT CREATING IT HAS TO BE REFRACTED OFF SOMETHING.
THE AIR BUBBLE ROUND THE SHIP?
EXACTLY! TAKE THE SONIC SCREWDRIVER. A HIGH FREQUENCY BLAST WILL INTERFERE WITH THE IMAGE...
BUT YOU'RE INSIDE THIS REFLECTION, RIGHT? WHAT'LL THAT DO TO YOU?
I TRUST YOU, ROSE.
DOCTOR...!
TRUST ME...


TARDIS...
TARDIS...
TARDIS...
ALL OF TIME AND SPACE. LOVELY!
AAHH!
VWABB
SHE'S BROKEN FREE! WELL, WELL, SHE IS STRONG-WILLED...!
KEEP BACK!
I SEE WHAT YOU'RE DOING. BUT IT'LL KILL THE DOCTOR INSIDE ME.
WHAT?
THE DOCTOR SHIELDS HIS SECRETS WELL. BUT ONE THING SHINES ABOVE ALL, HIS FEELINGS FOR YOU. HE KNOWS YOU WON'T HURT HIM.
KLIK
I DO TRUST YOU...
NOW EAT HER ALIVE!
VREEEEEEEEEEEEE!

TO BE CONTINUED...

FURTHER ADVENTURES EXTRA!

CD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POLICE BOX
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2 x CD
RUNNING TIME 2 HOURS 10 MINS

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Doctor Who At the BBC – Volume 3

Presented by ELISABETH SLADEN | Preview by MICHAEL STEVENS

THE PROPHETIC BACK COVER blurb was already at the printers – *Elisabeth Sladen steps back into the TARDIS to present another instalment of drama, comedy and behind-the-scenes extracts from the many worlds of Doctor Who* – when the news came through. Sarah Jane Smith would be appearing in the next TV series! Being a huge fan of the intrepid Metropolitan reporter, I was delighted, and it was especially nice to think that our favourite BBC Audio presenter really would be paying a return visit to both *Doctor Who* and the BBC.

There's even more serendipity inside *Doctor Who at the BBC Volume 3*, the latest instalment in the series of archive compilations. Amongst its many jewels is a short mini-drama that has never before been published or broadcast, and yet which features Elisabeth herself as Sarah Jane, and Jon Pertwee as the Doctor. If you can't think what it might be, don't worry – not a lot of people knew it even existed. It was made as a crowd pleaser for the attendees of a 1974 Goodwood car rally, and the voices of the Doctor and Sarah were broadcast around the racecourse via the PA system, whilst Elisabeth herself enacted a series of tableaux featuring Daleks, Aggedor and the futuristic Whomobile. Dick Mills was on hand to provide sound assistance, and he contributes some memories of the day to our sleeve notes. So if you can't wait until next year for a new adventure featuring Sarah Jane and her old chum, September brings a rather less modern one which, all the same, I'm pretty sure you won't have heard before!

So what other pearls bedeck this brand new, two-disc release? Well, there's Tom Baker enjoying a Mexican stand-off with *Nationwide* presenter Frank Bough (Mary Tamm and Carole Ann Ford look on agog), Lalla Ward taking calls and telling tales to Noel Edmonds on *Multi-Coloured Swap Shop*, the Radiophonic Workshop revealing its secrets *Nationwide* in 1979, Ysanne Churchman explaining how she found a voice for Alpha Centauri, and Sarah 'Nyssa' Sutton talking to *Project: Who?* producer Malcolm Prince on Radio West Midlands, way back in 1984.

Comedy is provided by *The Grumbleweeds* enjoying their very own TARDIS adventure ('Dr Nobbut-Just'), the *Dead Ringers* team holding auditions for the new Doctor in 2003, and Mitch Benn singing his delight at the news that the Daleks would be returning to our screens. Then there's a generous wodge of radio items anticipating this year's fantastic new series, in which each radio interviewer's excitement is palpable. Sylvester McCoy tells Radio 4's *PM* why the Daleks are so important; Michael Grade is quizzed about *Doctor Who* on the day he's announced as BBC Chairman; **DWM**'s very own Tom Spilsbury entertains Matthew Bannister with his thoughts on the series old and new; and Russell T Davies gives away as much as he can to a very lively Radio 5 Live crew. Your editor Mr Hickman gets briefly in on the act again, too...

If you think that's enough, think on. In *Take Two* from 1984 a panel of schoolchildren give their frank and funny opinions on Colin Baker, who was then "the new Doctor Who", followed by an interview with producer John Nathan-Turner. Meanwhile a complete edition of *Wavelength* from 1985 (minus the bits featured on Volume 2) takes us to meet the cast and crew of *The Two Doctors*. There are the original Radio 2 trailers for *The Ghosts of N-Space*, and a consummately funny performance by Jane Asher as the Doctor's aloof granddaughter in *Whatever Happened To... Susan Foreman?* I love this spoof for its clever satirising of *Doctor Who*'s fictional roots, and especially for the (literally) spaced-out Barbara Wright who appears over the phone half way through.

Once again the sources for this embarrassment of riches are numerous. Some items are from the BBC archives and some are from 'home recordists' – fans who made recordings of items as they were broadcast. Mark Ayres has again done his level best to ensure that, even where age has withered the celluloid, the material sounds as good as it possibly can.

So there we have it. An exclusive, unheard adventure, companion interviews aplenty, comedy in bucketfuls, a song about Daleks, the return of *Doctor Who*, and more Tom Baker misbehavin'... Well, things wouldn't be the same without it!

> "Among the many jewels is a mini-drama starring Elisabeth Sladen and Jon Pertwee!"

Above: BBC Audio's Michael Stevens with Elisabeth Sladen. **Top:** Michael and Lis with sound wizard Mark Ayres.

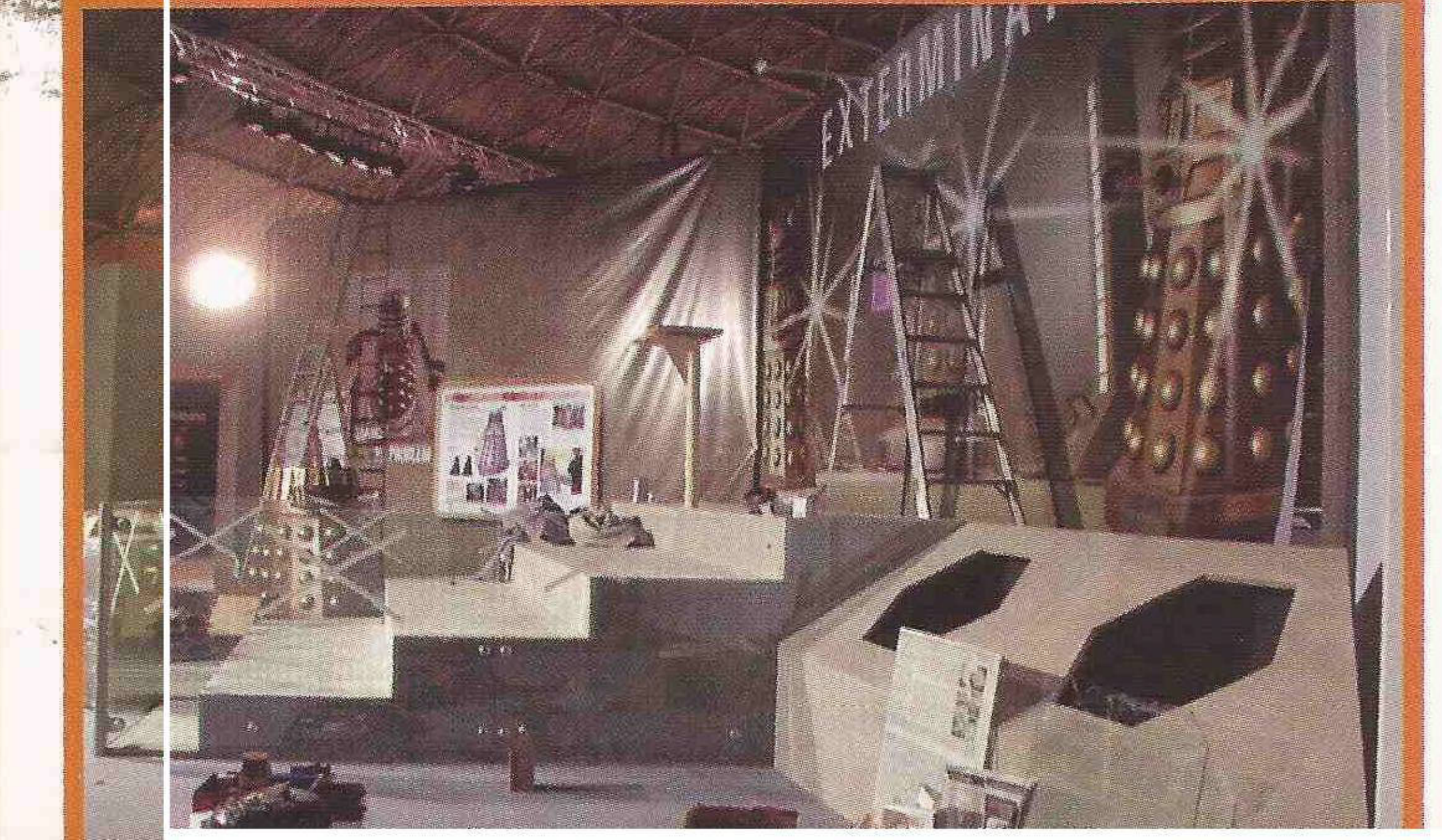
Finally, a word about the cover. We'd had multiple TARDISes zooming away from Broadcasting House on Volume 2, so now it's Television Centre's turn to receive a visit from the Doctor. In one of his most striking covers, Max Ellis has made a fine job of parading assorted nasties on the forecourt of TVC. It could happen, you know...

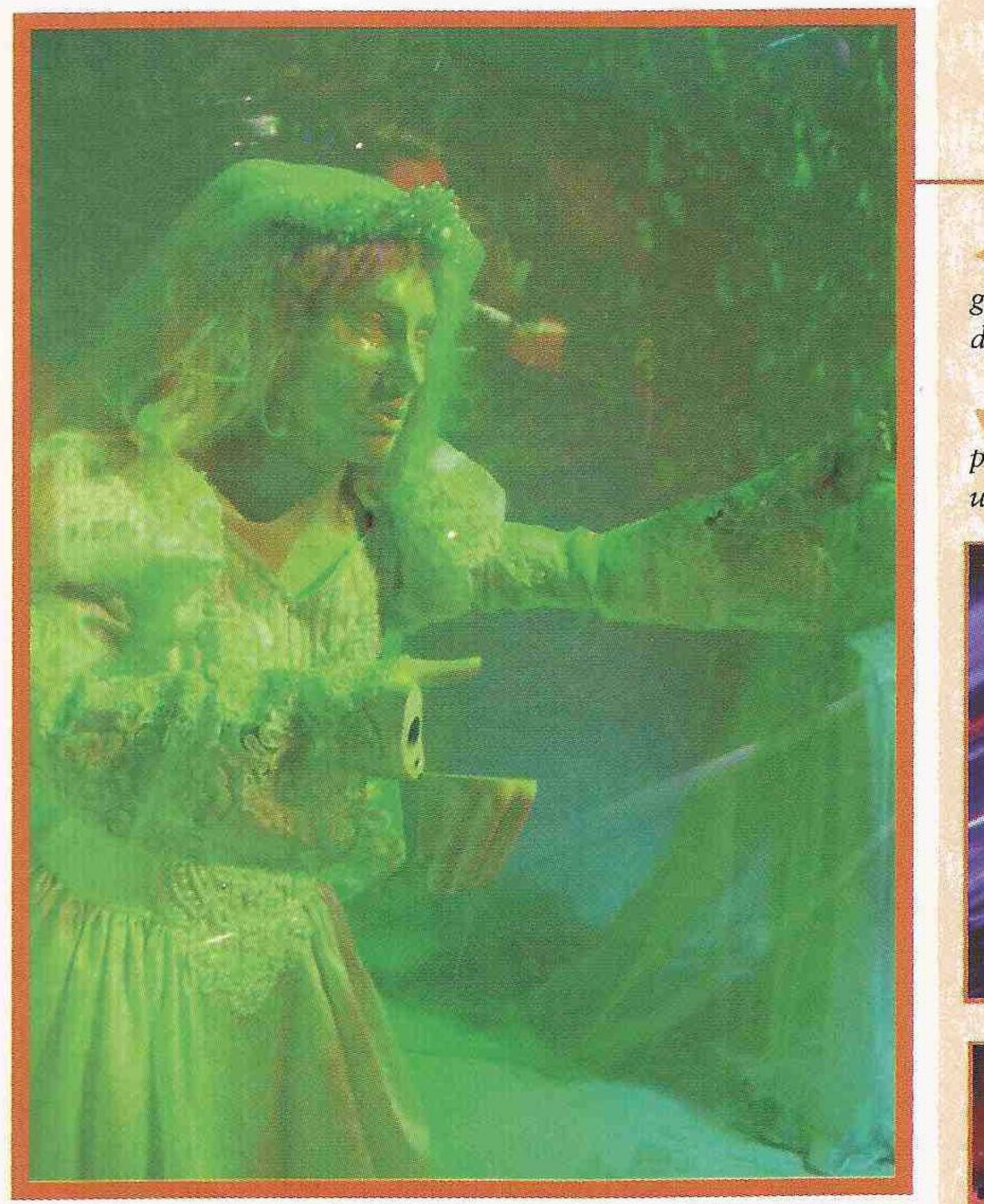
(And no, we still haven't found William Hartnell's *Desert Island Discs*...) ■

Pier pressure

DOCTOR·WHO
DARE YOU VISIT ?...
EXHIBITION ENTRANCE
DOCTOR·WHO EXHIBITION BRIGHTON PIER

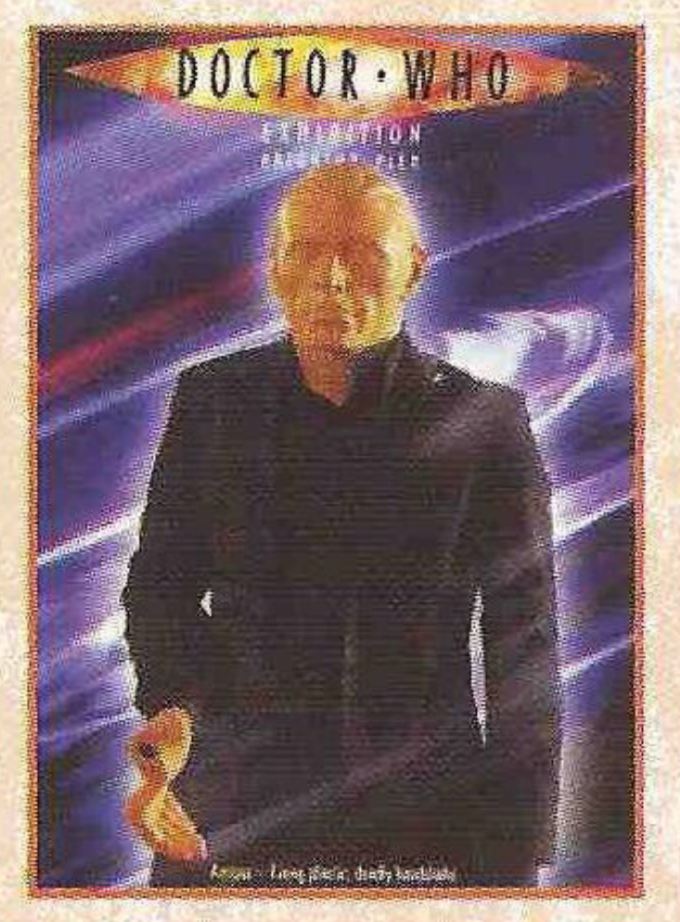
This year, *Doctor Who* monsters galore invaded Brighton Pier. But their aim wasn't conquest or destruction – just to entertain and scare a new generation of TV viewers. **Jason Arnopp** takes a look behind the scenes of the Doctor Who Exhibition...





◀ *The Auton brides get their own smashing display!*

▼ *Promotional postcards – wish you were here?*

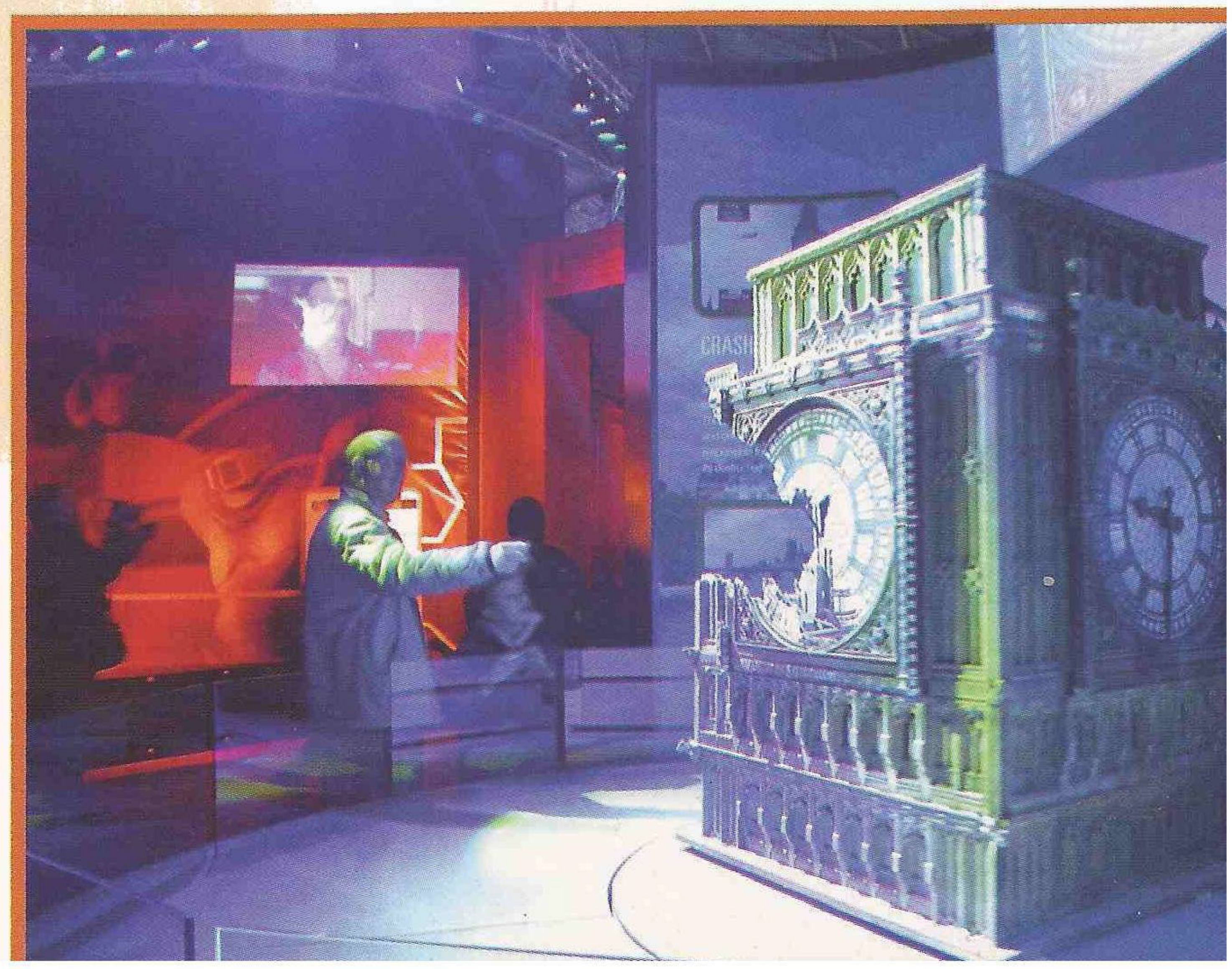


DOCTOR·WHO
EXHIBITION
BRIGHTON PIER

DOCTOR·WHO
EXHIBITION
BRIGHTON PIER

◀ *Opposite page: Setting up the new Exhibition back in May – we love the Face of Boe's truck ride up the pier!*

▼ *Poor old Big Ben...*



SHORTLY AFTER BRIGHTON PIER'S SPANKING new *Doctor Who* exhibition began admitting the public, came an incident which PR, Marketing & Events manager Vicki Whitmore is too embarrassed to describe. Thankfully, Jason Mannix, her colleague on the Pier, tells me all about it over fish and chips.

Just before the final turnstiles which lead out to the exhibition's merchandise area, there's a low plinth. One day, Vicki was dismayed to see that someone had sprayed graffiti on it: the words 'Bad Wolf'.

This was naturally part of the exhibition's design. Not having watched much of the new series, though, for fear of nightmares, Vicki was straight on her walkie-talkie. "I was really worried," she blushes. "I honestly thought that someone had defaced our exhibition. The General Manager called our cleaning team! They stood there scrubbing at it for ten minutes until we finally realised."

Thank goodness similar measures weren't taken throughout time and space, eh readers? Otherwise Rose Tyler might never have saved the Doctor...

THE DOORS OPENED ON MAY 14, 2005, LURING a healthy 38,000 people between them in the first two months alone. The daily influx ranges between 250 and 1,700 punters.

As recently as March, however, the dome which houses the exhibition was full of arcade machines. "We were always looking for new ventures to widen the pier's scope," says Vicki. "This year our Head Of Resort, Anne Grainger, wanted an exhibition and asked us all for ideas."

Being a *Who* fanatic – and life-long **DWM** reader – Jason's suggestion was predictable. "I knew the show was coming back," he smiles, "and I hoped it would be popular. I went to Anne, cap in hand, and said, 'What about a *Doctor Who* exhibition?' She said, 'Great, that's the kind of thing we're looking for. See what you can do!' So I phoned the BBC, thinking they'd probably laugh, but why not try? I ended up speaking to Martin Wilkie, asking if we could have an exhibition. He said, 'Okay, I'll see what we can do'."

Jason definitely spoke to the right man. Son of the late special effects pioneer Bernie (who started the BBC's Visual Effects department in 1954 with Jack Kine), Martin Wilkie is the Design Director of Experience Design, a company which specialises in "3D presentations". Courtesy of his father's work on *Doctor Who* since its inception (right up until the end of the Jon Pertwee era in 1974), Martin's love of the show is ingrained.

"I have vivid memories of visiting the Yeti underground set used in *The Web of Fear*," he says. "It scared the hell out of me. The weird thing is, those memories are in black and white. I must have re-edited them!"

After leaving college in 1986, Martin was hired by BBC Enterprises' Lorne Martin to update the *Doctor Who* exhibition at Wiltshire's Longleat House. In 1993, the two men formed a partnership and Experience Design was born.

One of the first projects they undertook, from 1994, was The *Doctor Who* Experience at the Dapol Factory in Llangollen, North Wales. This ran successfully until 2003, when Dapol's license to make *Doctor Who* toys was revoked.

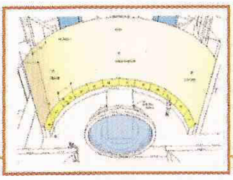
"It was a difficult situation," says Martin. "We couldn't maintain the exhibition alongside the unlicensed toys, so our involvement came to an end."

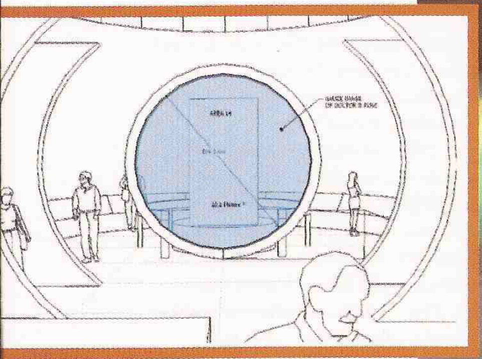
That year also saw Longleat ruling out any further *Who* exhibitions, after three decades. "That was bad timing," says Martin. "No hard feelings: they knew the new series was coming up, but felt it didn't fit in with animals and stately homes. But it had *never* fitted in, ever! It was a sad day when we pulled out of there."

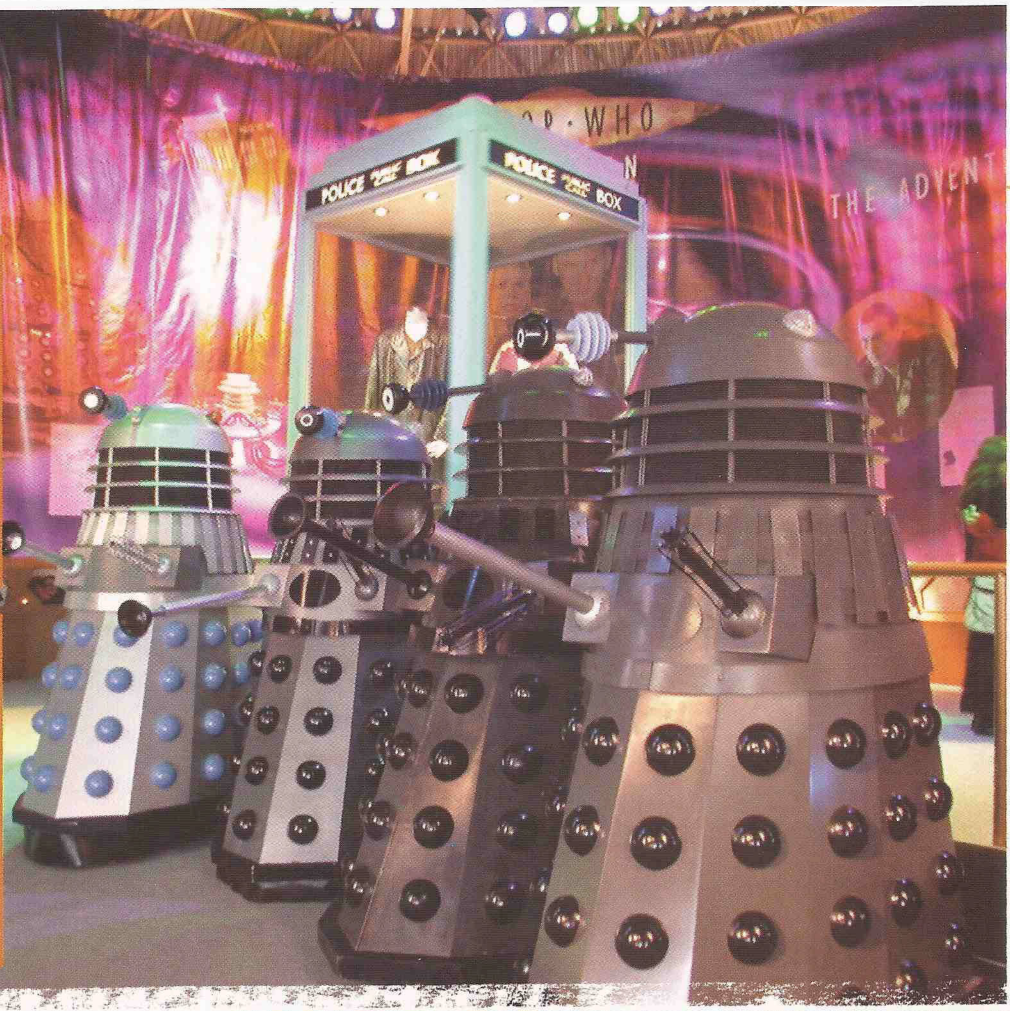
Working alongside former Dapol owner David Boyle, Experience Designs promptly opened a new exhibition on Blackpool's Golden Mile in 2004. Using pieces previously seen at Longleat and Llangollen, they hoped to emulate the success of Blackpool's previous expo, which enjoyed a healthy residency between 1974 and 1985.

Yet even though it had been confirmed that *Doctor Who* would be returning to our screens in Spring 2005, the general public had yet to be converted.

"It stumbled along pleasantly and helped keep *Who* in the public eye," reflects Martin. "But without anyone recognising the logo or the characters involved, it was ▶







◀ pretty much a struggle. Blackpool has slightly changed too: it's a bit more of a lads' venue than a family venue. Since the new series, though, interest in the Blackpool Museum – as we re-named it for the sake of clarity – has literally doubled."

DOCTOR WHO'S NEW PRODUCTION TEAM AND the show's brand manager, Ian Grutchfield, got Experience Design involved early in the show's development process.

"Like so many people," says Martin, "we didn't know what the new *Who* was going to be like. We were grateful to see the first six scripts: they were very exciting and miles beyond what we'd hoped for, but we still didn't know how they'd be realised. Would the monsters be fully CGI? Cos in that case we wouldn't have anything to show the public!"

Russell T Davies' involvement cemented Martin's faith in the viability of a post-millennial *Doctor Who*. Every day, he and Lorne heard more news, saw more footage and "became 100 per cent happier. But we had to convince venues that the product would have a valid public interest. Everyone knows *Doctor Who* as a cuddly old friend, but unfortunately our generation can't speak for the younger generation. We were very pleased, then, when Brighton appeared on the radar..."

But Brighton wasn't yet confirmed. Various important folk had to give their say-so – chief among them, of course, being Russell. "The clincher", as Martin puts it, came on February 27, the first day of the annual BBC Showcase. Coincidentally taking place in Brighton, the event saw Russell helping to sell *Doctor Who* to foreign TV companies, with the aid of lasers and Daleks.

"*Doctor Who* was taking off marvellously," says Martin. "We met with Russell down there, but he didn't just want to sit in the Grand Hotel and talk about the dome: he wanted to go and see it! So we walked along the prom, then all the way to the pier's end and into this arcade full of machines."

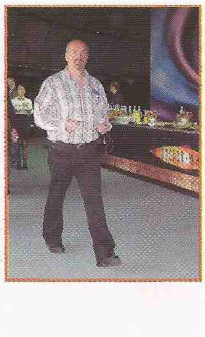
As Martin and co awaited the verdict, you could have heard a Cornetto drop. Then, he remembers, "Russell threw his arms up in joy and said, 'Yes. Fabulous!' It helped that it was the beginning of the year. The pier was packed with people who would soon be watching the programme."

DOCTOR WHO
EXHIBITION
BRIGHTON PIER 2005
POLICE PUBLIC CALL BOX

▲ *Top: Daleks galore at the opening of the Exhibition in May.*

▶ *Inset left: the empty dome before the monsters moved in, plus some of the original plans.*

▼ *Martin Wilkie.*



After Russell's green light, further meetings between big cheeses from the BBC and the Pier sealed the deal. Finally, Experience Design could go to work.

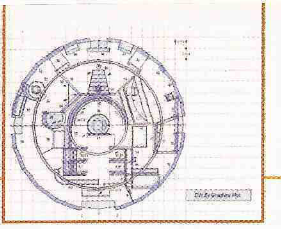
"Once it was established that the venue was production-friendly," says Martin, "we went hell-for-leather to bring together various elements from the current production. Our number one challenge was the fact that we couldn't display anything until it was transmitted. So the exhibition was timed to open after the April 30 airing of *Dalek*."

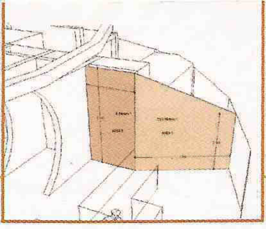
Good planning was obviously crucial here. That, and taking nothing for granted.

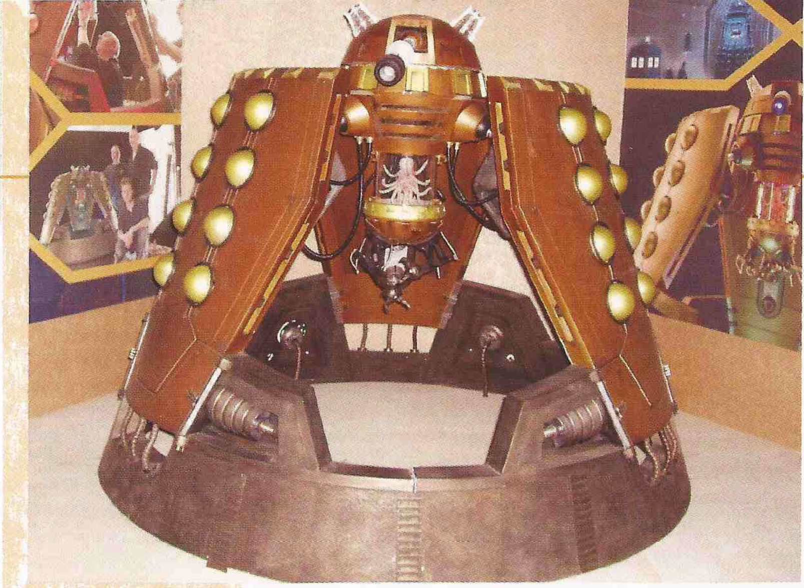
"Trying to dictate what goes where is a nightmare," says Martin, "because you might love something and find out that it's been blown up, trashed or locked away for the next series."

"I found myself in Cardiff on various occasions," says Stuart Wescombe, who co-designed the exhibition with Martin, "trying to beg, borrow and steal various props and bits. Edward Thomas and his team were lovely to work with: a real help. We're just reflecting their glory."

The exhibition also tips its stovepipe hat to the original







Who series, with a section showcasing such classic monsters as an Ice Warrior which Martin notes is, "so far as we know, the only one surviving. It's got the original Bernard Bresslaw breast-plate and latex work. Elsewhere in the exhibition, you'll see a battered Dalek that was rescued from a skip at Ealing Studios in the 1960s."

On the way in, there's a nice tribute to the late *Doctor Who* producer John Nathan-Turner, who lived in Brighton. "We wanted a homage to him," says Jason Mannix, "because he was a large part of the last ten years of *Doctor Who*. I still haven't managed to work out which stretch of beach was used for *The Leisure Hive*, though, even though I see the view every day!"

"We were determined to have strong link to the history of *Doctor Who*," adds Martin. "The BBC was rightly focussing on the new series, but we felt there was a genuine need to make newcomers aware of where it came from: the history of the previous Doctors and thankfully some of the creatures. Storylines are one thing, but people want to come face-to-face with foes and villains. We always try to use the genuine article: we realise that people often come a long way to see an exhibition and want to feel that they're getting a behind-the-scenes look. The Moxx of Balhoon is a good example. Millennium FX, who originally cast Jimmy Vee's face, gave us a face-cast to make sure it was as realistic as it could possibly be."

Martin and Stuart also designed as many interactive elements as possible

"We'd always love more," nods Martin. "We worked with the BBC's models and miniatures guru Mike Tucker, for instance, in animating the Dalek. But for instance, we can't animate a Slitheen because it would fall apart. They're built for studio use. Still, we'll be looking into what else we can do with this series and future series."

THE EXHIBITION WAS ASSEMBLED BY AROUND 60 people, over the course of a month. Any hitches?

"We didn't drop anything over the edge of the pier," he chuckles, "although we *did* have a cherry-picker crane go through the floor. And when we removed a mat beneath it, we could see the sea, which was quite surreal. Luckily the pier is able to take all the weight we could possibly get on it. Other than that, the main problem was fending off seagulls and pigeons."

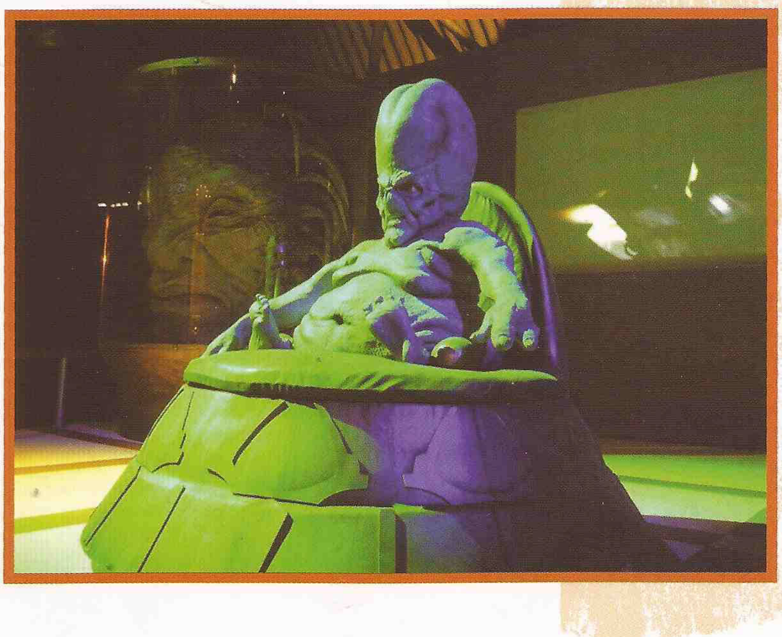
One of Martin's favourite aspects of the project was, "the amusement value of trundling monsters a quarter of a mile up the pier and watching the public's reaction." Jason Mannix was, of course, beside himself with excitement.

▲ *A static Slitheen – no fear of it falling apart then!*

▼ *Jason Mannix and Vicki Whitmore prepare for another busy day...*

DOCTOR WHO
EXHIBITION

▼ *Meet the Moxx and talk to the Face in the End of the World area.*



"There was no reason to go into the dome every day, to check how it was going," he laughs, "but I did anyway! Experience Design were very professional and the pier's maintenance team really got their teeth into it, too. It's been a big adventure for me. I spend a lot of time in there on Saturdays helping out with the tickets, because I love seeing the kids. They're all excited, they know everything about it and the fathers always start talking about the old series."

"My favourite part," says Vicki Whitmore, "is the button near a Dalek that says 'Do Not Press'. I love watching kids pressing it! The Gelth section especially frightens people. You see little kids walking in, then running straight back out again. Some of them won't go beyond that part, so they miss out on the rest of the exhibition!"

Adds Martin: "We've been delighted by children shrieking, screaming and staring into the wheelie bin. We run an exit survey to gauge reaction and one of the most common words is 'scared'. So we're doing the public a great service!"

THE BRIGHTON EXHIBITION'S six-month run ends in the first week of November. A suitably *Doctor Who*-y question mark hovers over what happens next.

"At the moment," says Vicki, "we're looking at putting other exhibitions in the dome. If *Doctor Who* were to do another exhibition with monsters from Series Two then yes, we would obviously consider taking it back on."

For Experience Design, Brighton marks a step towards increasingly ambitious presentations.

"We're looking at other ventures in other areas, whereby the exhibitions can grow," Martin reveals. "We're thrilled with the support that Brighton has had thus far, which will enable us to build the *Doctor Who* 3D image. The fact that the show is already signed up for Series Three is very exciting. We can go and talk to more venues about making an even more thrilling experience."

So if Martin Wilkie had unlimited time and money, what could visitors do at the ideal exhibition? He laughs hard, as his imagination fires off in all directions.

"You could get in a Dalek and personally fly around, doing what Daleks do," he smiles. "I've sat in one and it's just brilliant. The public would really love it. Actual time travel would be quite cool too, but maybe it's beyond even us..." ■

For more information on the Brighton *Doctor Who* Exhibition, visit *www.doctorwhoexhibitions.co.uk*. The Exhibition is open to the public every day until early November.

BAD WOLF
Thank you for visiting the exhibition today

JAC

RICHARD

PETER

CLAY

THE TIME TEAM

IN 1999, FOUR INTREPID FANS EMBARKED ON A TELEVISUAL QUEST: TO WATCH EVERY EPISODE OF **DOCTOR WHO**. ALL 709 OF THEM. IN ORDER. FROM THE START. THIS IS THEIR ONGOING STORY...

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

00795

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00152

ONE OR MORE REGULARS INCARCERATED

00208

ON AN OBSCURE WATERY PLANET in the far spiral arm of the galaxy, four carbon-based life forms have gathered round a bowl of Wotsits to report on the first incursion into the universe of *Doctor Who* by Douglas Adams. *The Pirate Planet* begins with a gloriously unconvincing model shot of what looks like a Biblical town – presided over by bits of an old spaceship in the side of a mountain. The people of Zanak are ruled by the Captain, a bionic pirate from the Brian Blessed School Of Underacting.

"There's something immediately very fresh here," says Clay as the Captain bullies his cringing underling Mr Fibuli. "Adams' writing is very knowing." As the evil pirate Captain of Zanak unveils his Polyphase Avitron the Team gasp. "And very funny," Clay smirks as the robot parrot turns its head. Slowly. "We've never seen anything quite like this before."

"Bit of a mishmash to start off with though," notes Jac. "Pirates, peasants, priests, all in the first minute or so!"

The peasant Pralix is sweating and shivering as the priestly Mentiads try to make telepathic contact with him. "Hold on," says Peter. "I've certainly seen that before – in *The Tomorrow People*!"

The Team laugh at the corny dialogue of the Zanak peasants. Young Mula despairs – "Why? Why? Why? Why? Why? Why? Why?" "That's just appalling," says Richard darkly. "Was Douglas Adams trying to be amusing with this line?"

"Come on, it's funny!" says Jac. "The next line is 'Don't spoil everything by asking so many questions!' Brilliant!"

"It seems to be a spoof of the generic alien peasants in so many earlier stories, like the Gonds or the humans on Metebelis III," says Clay. "It's *Doctor Who* doing a spoof of *Doctor Who* – and at the same time presenting a really fresh, inventive story. Weird, but I like it."

The sparring between the Doctor, Romana and K9 in the TARDIS gets everybody laughing. "I still haven't warmed to Romana," says Jac, "but neither has the Doctor, so I feel OK about it."

"I'm loving the Doctor here," says Clay. "His bragging to Romana about the right way to fly the TARDIS is very amusing."

But as the TARDIS team emerge into downtown Zanak, Richard has another quibble. "Why are the natives suddenly running away from the Doctor when he calls after them, when previously they were just totally ignoring him?"

"If Tom Baker started shouting and following me, I'd run too," says Peter.

Richard has more gripes as the Captain reappears. "I can just about get to grips with the notion of a semi-robotic captain with pirate-like tendencies, but to give him a mechanical parrot as well just smacks of silliness."

"Pah!" says Clay. "This story has its own mad, funny world, like *The Sun Makers* done properly."

"And I enjoy a bit of silliness in my *Doctor Who*," adds Peter. "In fact, I'd have liked the Captain to have a titanium peg leg and a multi-speed bionic crutch..."

Part Two sees the Doctor and young hero Kimus racing to confront the Captain.

"The general concept of the story is clever," says Richard, "but the Captain is such a ridiculous character, with his never ending stream of bluster."

"By the blood of the Sky-Demon, relax and enjoy it, Richard!" storms Clay. "It's such a cheerful, jolly story, very uplifting. I'm loving this season."

The Doctor and company discover the secret of Zanak – and Peter's impressed. "What a great idea. It's not simply just a pirate ship or even a pirate mountain, but a whole *planet* that jumps round other planets and sucks them dry."

Jac nods. "Fabulous concept – it's not a direct threat, which makes it feel a tad abstract, but it's a brilliant conceit."

But Clay has his first objection as the Doctor and Romana examine the mine workings of Zanak. "The location is very poor. We've been told it's a fully-automated mining operation, but it just looks like what it is – a disused Welsh colliery." Well let's just hope they never film in Wales again, eh readers?

"And there's a lot of technobabble," points out Jac. "Multi-loop stabilizers, macro-mat field integrators, minimum inertia corridors..."

"That's Adams having a laugh at the gadgetry school of SF," says Clay. "The kind of thing we've been laughing at doing this all these years! Hurrah!"

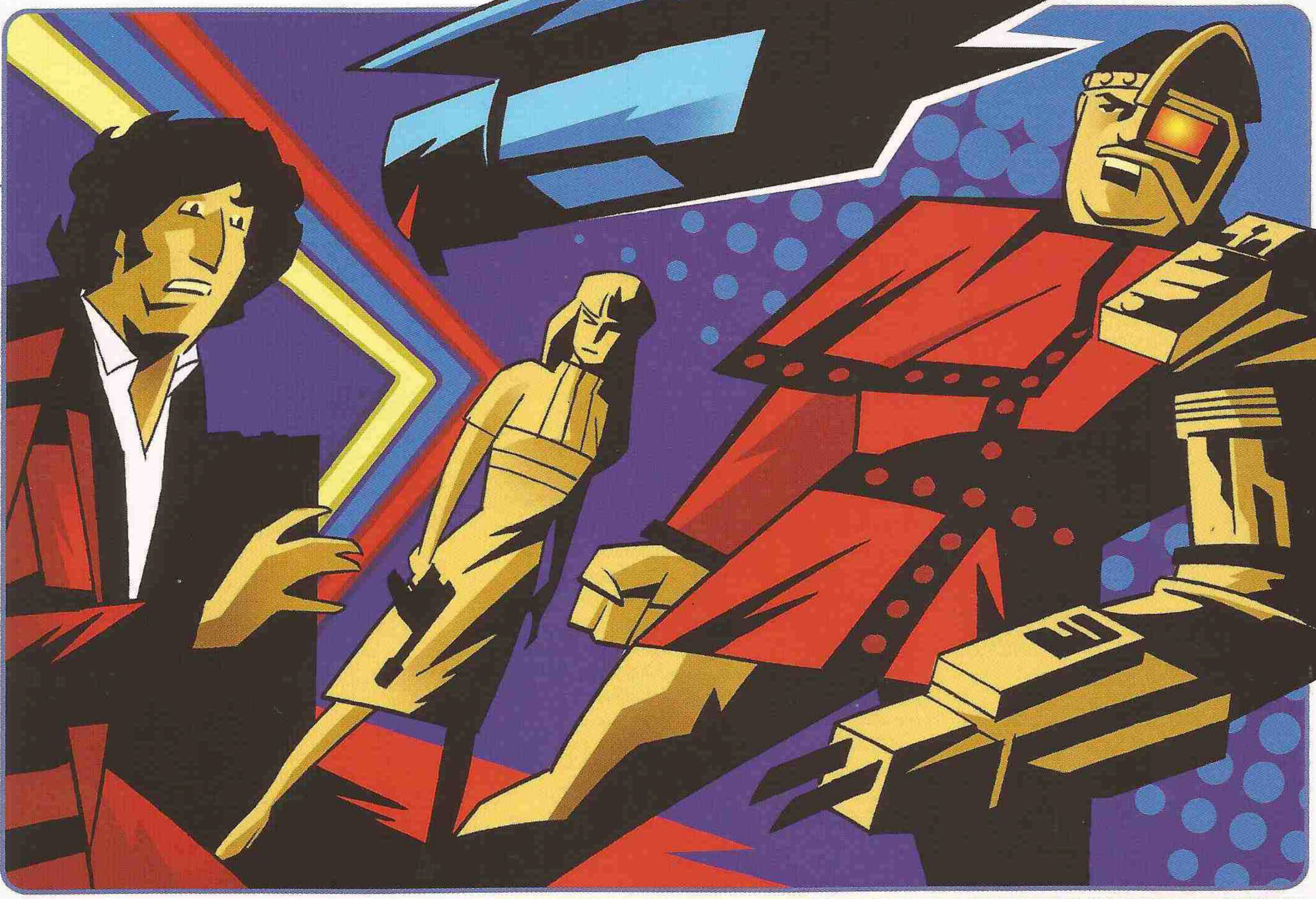
The Doctor and Romana are grabbed by the Mentiads in Part Three, and work out their telepathic powers are a direct result of the Captain's planet-mining. So it's back to the Bridge for another confrontation with the old ham. And the Doctor's not happy, suddenly getting very serious and moral.

"This scene is marvellous," says Richard. "I love the Doctor shouting 'But what's it *for*?!'

Peter agrees. "A magnificent scene, showing Tom Baker at his very best. The fury, the passion, the sense of injustice. Such a contrast to the clowning only minutes earlier; just when you think the character's turned into a naughty schoolboy forever."

Jac's smitten too. "I love this! The Doctor's moral outrage makes it all seem suddenly real. Very clever."

But K9 has problems of his own – a battle with the Polyphase Avitron. And this time it's personal. Richard has issues with Polly's armaments. "Sorry?



EPISODES 484 TO 491

It kills people with laser bird poo?!"

Jac punches the air. "Battle of the robot animals! How cool is that!" The others look at her in silence. "Er, for the children watching, I mean," she adds guiltily, licking the dust off a Wotsit.

K9 comes out the victor, and the Captain is not happy – forcing the Doctor to walk the plank at the end of Part Three. Turns out that this Doctor is only a projection.

"It's little ideas like this resolution to the cliffhanging cliff-hanger that set Douglas Adams apart from other writers," notes Peter. "It's a neat idea, plus it furthers the story – exposing the Captain's nurse as a projection of bad old Queen Xanxia."

> "So many wild ideas in one four-parter. Not the sort of story you'd want every time, but all good, crazy fun!" **CLAYTON**

"The plot gets more intriguing by the minute," says Jac. "How fab."

As Xanxia loses it and shoots the Captain, Clay's impressed. "The scene as the Captain mourns his dead deputy Mr Fibuli is superbly written, showing that his ridiculous character was all a bluff to distract the real villain. Shame that Bruce Purchase doesn't seem to get that and plays it for laughs."

The last ten minutes of the story leave the team gasping to catch up. "After the Captain and Xanxia are disposed of, there are lots of loose ends to tie up – and the Doctor and Romana just spout technobabble to each other," says Peter. "I'm totally lost."

"The idea of the shrunken planet Calufrax being the second part of the Key to Time is great," says Clay. "But you're right. No idea what's going on here. The ending's a bit of a talky squib after so much fun."

"Hold up," says Jac. "What if they'd landed on the full-sized Calufrax as intended, and then transformed it into the segment – they'd have suddenly been suspended in space with no planet under them! Whoopsy."

Peter sums up. "A remarkably original story, hampered by some dreary performances and rubbish effects."

"Apart from the ending I really liked it," says Clay. "So many wild ideas in one four-parter. Not the sort of story you'd want every time, but a bit of crazy fun never hurt anybody."

THE WOTSITS ARE CLEARED AWAY, the Jaffa Cakes are brought out, and the champagne cork pops as the Time Team reach the 100th *Doctor Who* story, *The Stones of Blood*. Richard's barely had time for a sip when some druids appear, pouring sacrificial blood onto a stone circle. "That's more like it!" he cries. "How wonderful! Glowing blood-sucking stones with a heartbeat!" Back in the TARDIS, the Doctor's explaining the plot of the Key to Time again. "That's cool," Richard enthuses. "Setting it up for people who missed it first time round."

Clay nods. "And it's a good character moment, as the Doctor decides Romana deserves to know the whole truth."

Peter's approving of Romana's new costume – flat cap and high heels. "She seems to love the TARDIS wardrobe as much as Sarah did. I wonder if she might chance upon a set of Leela's leathers one day?"

Jac sighs. "Don't start." She's more taken, as ever, with K9. "I love his hilarious literalness. Forgetting tennis, indeed! And I love the Doctor chucking away his umbrella. This is turning into a creepy story with funny bits – just about perfect for the hundredth story!"

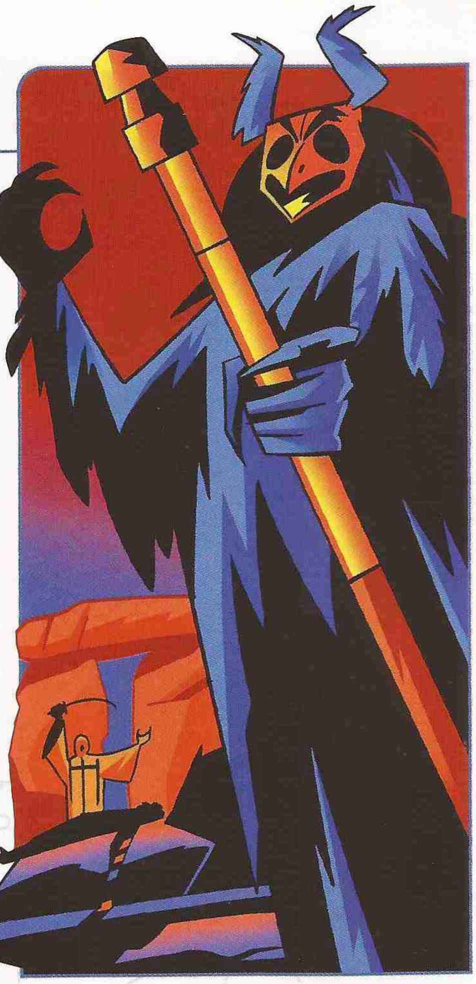
As the Doctor and Romana explore the spooky circle, Richard's noticed something else. "There's a slightly spartan, unsettling quality to Dudley Simpson's incidental music in this story, which rather matches the location work."

"It's his best score in a long while," nods Peter. "Lots of haunting flute. In fact, everyone seems to have raised their game for this production. The direction is very tight."

Everyone claps when esteemed octogenarian archaeologist Professor Emilia Rumford and her not-remotely-sinister or camp assistant Vivien Fay appear, making a survey of the stones. "You just know Tom *loves* acting with Beatrix Lehmann," says Peter. "Nice to see the Doctor shocked by someone else's eccentricity." ▶

Compiled by
MICHAEL PRITCHARD

Illustrations
ADRIAN SALMON



◄ "The look on his face as she rambles on is priceless," laughs Clay, as the Doctor goes off to quiz local Druid Mr de Vries at his big house.

"Vivien's trouser suit is priceless," notes Jac. "And have you noticed, apart from de Vries, everyone is female! That must be the first time since, ooh, *Galaxy Four*!"

"It adds to the special flavour of the story," agrees Richard. "This really is something out of the ordinary. The scenes of de Vries talking to the Doctor – with the missing paintings and the historical chat about Druids – are very well-written. David Fisher obviously knows his stuff."

Part One ends with Romana led to a cliff-edge by an unseen, phantom Doctor. "Urgh! That's so weird and creepy!" shrieks Clay. Meanwhile the Doctor is about to be sacrificed to the Cailleach, a Celtic goddess with a lot of feathers. "His line about all the things you can catch from a dirty knife is Robert Holmesian in its magnificence!" says Richard. "But how come it's pitch-black at the stone circle, but a nice day a short distance away where Romana is hanging off the edge of the cliff?"

"With her gravity-defying hairdo," sniffs Jac.

The Cailleach ain't happy that de Vries fails to kill the Doctor, and sends her stones to crush him. The Team love it. "Moving stones," muses Clay. "And even K9 can't stand up to them. I love his line 'I tried, Master, but it was so strong...'"

"They're very wisely not even attempting to show how the Ogri are supposed to be moving," points out Richard. "Very sensible, that. Just let your imagination do the work."

> "They're very wisely not attempting to show how the stone Ogri are supposed to be moving..." **RICHARD**

"Unfortunately, all my imagination has come up with is two little feet daintily going pitter-patter under the Ogri's base," says Peter.

Jac's mind is on other things. "Oh, I wish Professor Rumford was the Doctor's companion. She's got such get-up-and-go, with her truncheon and her sausage sandwiches. She'd be better than drippy old Romana."

Part Three sees drippy old Romana transported into hyperspace with a wave of the Cailleach's wand. "Shock! Vivien is the Cailleach!" says Clay. "Yeah, okay, it's very obvious, but this story's so good you don't care."

Jac's still musing on all things Rumford. "Don't you just love how she wants to capture an Ogri instead of running away? And the lovely bit where she asks the Doctor if he's from outer space?" She puts down her jaffa cake and prays. "Please, please let her become a companion!"

The Ogri need blood – and the only place they can get it is from two hapless campers. "What an excellent and surprising scene," says Richard. "Writing in two new speaking characters and then bumping them off in a rather frightening way within the space of a minute."

"That's the nastiest the programme's been since *Fang Rock*," notes Peter. "All the more shocking because of the lighter nature of this story."

"The woman's hand turns into a skeleton!" screams Jac. "Absolutely bloomin' terrifying!"

Meanwhile, the Doctor's followed Romana into hyperspace; on to a big shiny spaceship. "The change of setting is very unexpected," notes Clay. "This story's full of twists and turns, for once you can't predict what's going to happen." Unfortunately, our heroes unleash the Megara – painfully pedantic alien justice machines made of fairy lights. Jac's impressed. "The Megara are brilliant – the visual effect works, they're hilarious when they jabber on about points of law like silly old lawyers, and they're scary too because you can't reason with them. A really fantastic invention."

Part Four sees the Doctor on trial, conducting his own defence against the Megara. "His lawyer's wig and his notes are very silly," says Clay, "but somehow it doesn't seem to matter."

"After all the gothic stuff, a lot of this episode is just talk," says Jac, "but it's such entertaining talk that you don't mind."

The Doctor cunningly exposes Vivien as the evil Cessair of Diplos, and retrieves the third segment – her necklace – just before the Megara turn her into a stone. "Creepy idea – imprisoned for all eternity," shudders Clay "She might be aware in there, able to know what's going on but with no hope of redemption."

"But I'm so disappointed Professor Rumford didn't join the TARDIS crew," sighs Jac. "She's the perfect foil for the Fourth Doctor."

"That was superb," says Peter, speaking for the whole team.

Jac agrees. "I really think David Fisher is a name to watch; that was a wonderful adventure, worthy of being the hundredth story. Witty lines, witty visuals, scary bits, fantastic characters, original ideas. Lovely!"

"The previous season was a bit dodgy," notes Clay, "but this is shaping up to be one of the best. It's just so accessible and so much fun."

"Nothing can possibly go wrong!" shouts Peter, happily.

Next issue, the Time Team will be watching *The Power of Kroll*. ■

AND YOU SAID

THE PIRATE PLANET

"Jelly babies alert the guards that strangers have arrived; allsorts help the Doctor steal an aircar – for once the Doctor's sweets are used as a part of the plot!"

JAMES AND BECKY BEAMISH, EMAIL

"Douglas Adams is an excellent writer but the ending of this story is so predictable. 'Inverting the gravity field at a hyperspacial forceshield'. Who *didn't* see that one coming?"

STEPHEN MARTIN, HINCKLEY

"Are the Mentiads actually undead or do they just like wearing make-up? If Pralix actually dies when he's summoned to them, that's pretty creepy – are they really worthy allies for the Doctor? "

ROBERT KEELEY, EMAIL

THE STONES OF BLOOD

"This story is a weird mix, the first half Hinchcliffe, the second half Williams. It's almost as though Williams set out to prove he could do a story like Hinchcliffe, but then lost his nerve."

ADRIAN STURROCK, AUSTRALIA

"You get the opinion that the writers were finding the need to include the search for the Key in their stories a bit of a pain – here, again, the segment just happens to be something the Doctor grabs at the last minute."

ROBERT KEELEY, EMAIL

"There are lots of twists on *Who* clichés here – the local eccentric's a scientist rather than superstitious, the Doctor's tied up and rescued by an old woman, and there's a typical Holmesian double act... where one of them doesn't know the other one's the villain!"

ALEX WILCOCK, ISLE OF DOGS

In **DWM** 363, The Time Team will be tackling *ten* full episodes, as they digest *The Armageddon Factor* and *Destiny of the Daleks*. Send us your thoughts on these two stories to the usual address (see page 10), or email them to *dwm@panini.co.uk* marked 'Time Team' in the subject line. Closing date for comments is 13 October 2005.

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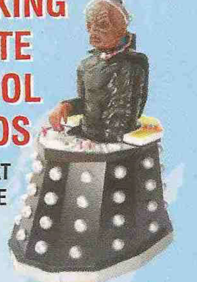

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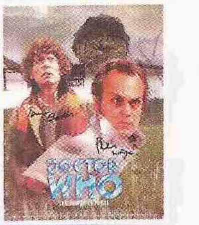

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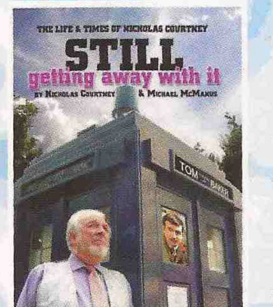

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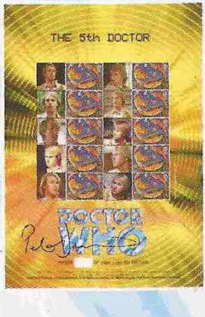

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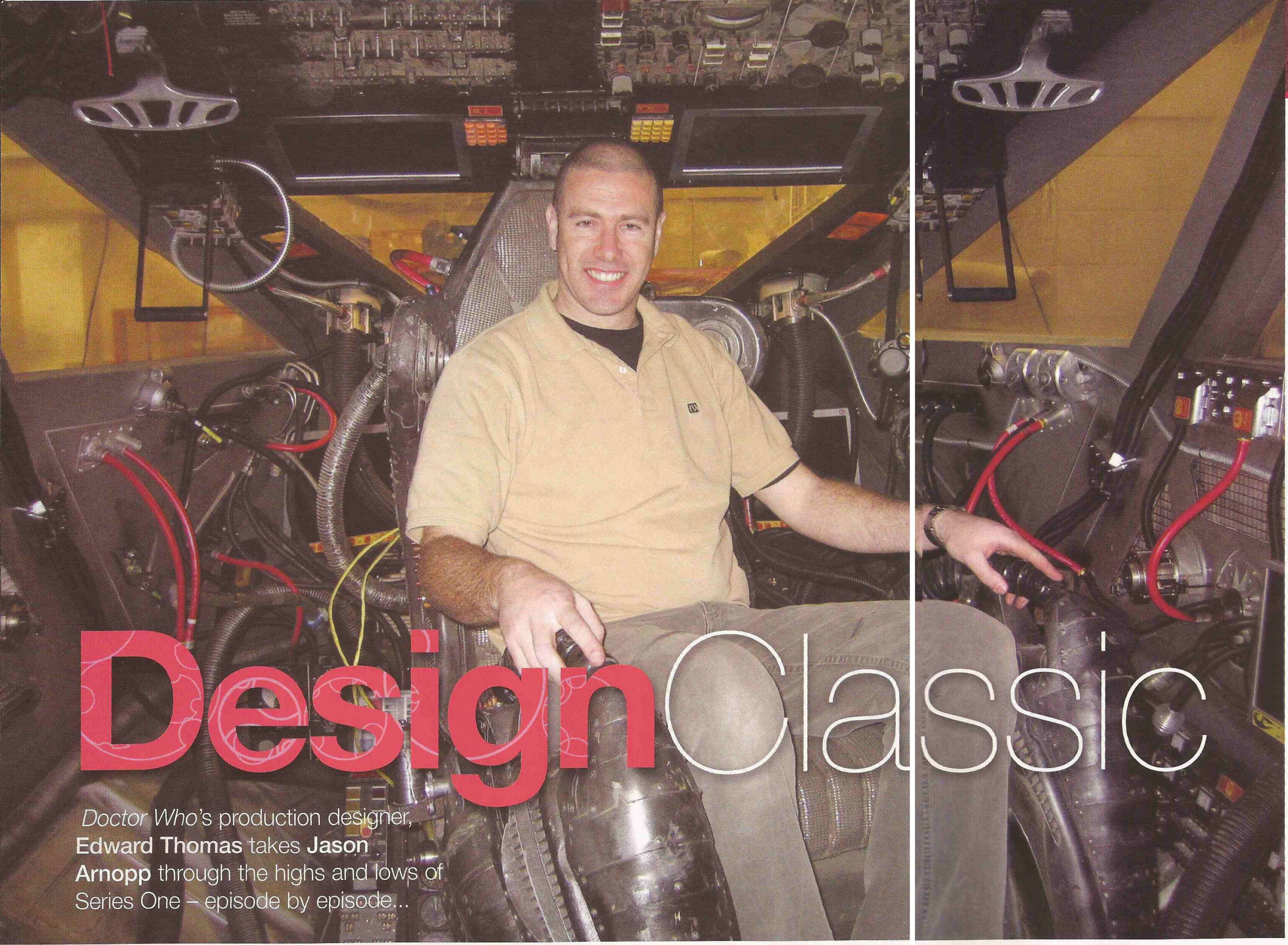


DesignClassic

Doctor Who's production designer, **Edward Thomas** takes **Jason Arnopp** through the highs and lows of Series One – episode by episode...

"IF I LOOK DIRTY, YOU'LL KNOW I'M STRESSED," advises Edward Thomas. "That means I've been doing hands-on work, physical labour. And *that* means something's gone wrong, something's not finished and the director plus 120 crew members are turning up! I occasionally walk into this office with paint on me, very stressed indeed."

Unflappable Edward's business card simply reads 'Edward Thomas. Designer. *Doctor Who*'. He's still sitting here in the bowels of BBC Cardiff, getting to work on his second cup of tea and showing absolutely no signs of fatigue at talking Time Lord. Just as well, seeing as it's mid-May 2005 and he's got a second series on the horizon. But right now, we're discussing Series One. Big, bold, beautiful Series One. His thoughts, recollections and anecdotes on each episode. Glories, challenges and lessons learnt for next time...

▼ *London's Brandon Estate was chosen as Rose's home as the blocks looked rather TARDIS-like.*

ROSE

"IT WAS AMAZING WHEN WE PULLED THE TARDIS out on the banks of the Thames on the first night of shooting, right next to the Houses Of Parliament," grins Edward. "The reactions of people walking past were superb. That's the first time, I think, that I knew I was really making *Doctor Who*!"

These historic 45 minutes did a superb job of reintroducing *Doctor Who* to viewers old and new. 10.8 million of them, to be fairly precise.

"We had to get all the back-story in there," says Edward, "establish characters and introduce them to a new audience. I know there's been criticism that it was too slow."

Too slow? Surely this episode can cause whiplash?!

"Well, there we are: different people with different views," he smiles. "I think there was a lot to get over in that story. You have to educate the six or eight-year-old to who Rose is, who the Doctor is, why he's arrived..."

It's amazing there was time for the Auton invasion at all.

"Exactly! We probably could have done that episode without any alien interference! Thank God for the director Keith Boak, because he really did come on board with a vision. He knew he was establishing an ongoing series and he paid a lot of attention to that. Which was great for me. I also loved the genius moment when Rose runs into the TARDIS for the first time. The whole world was expecting to see what Rose was seeing... and you don't: she runs back out. Brilliant! It's all about building the tension."

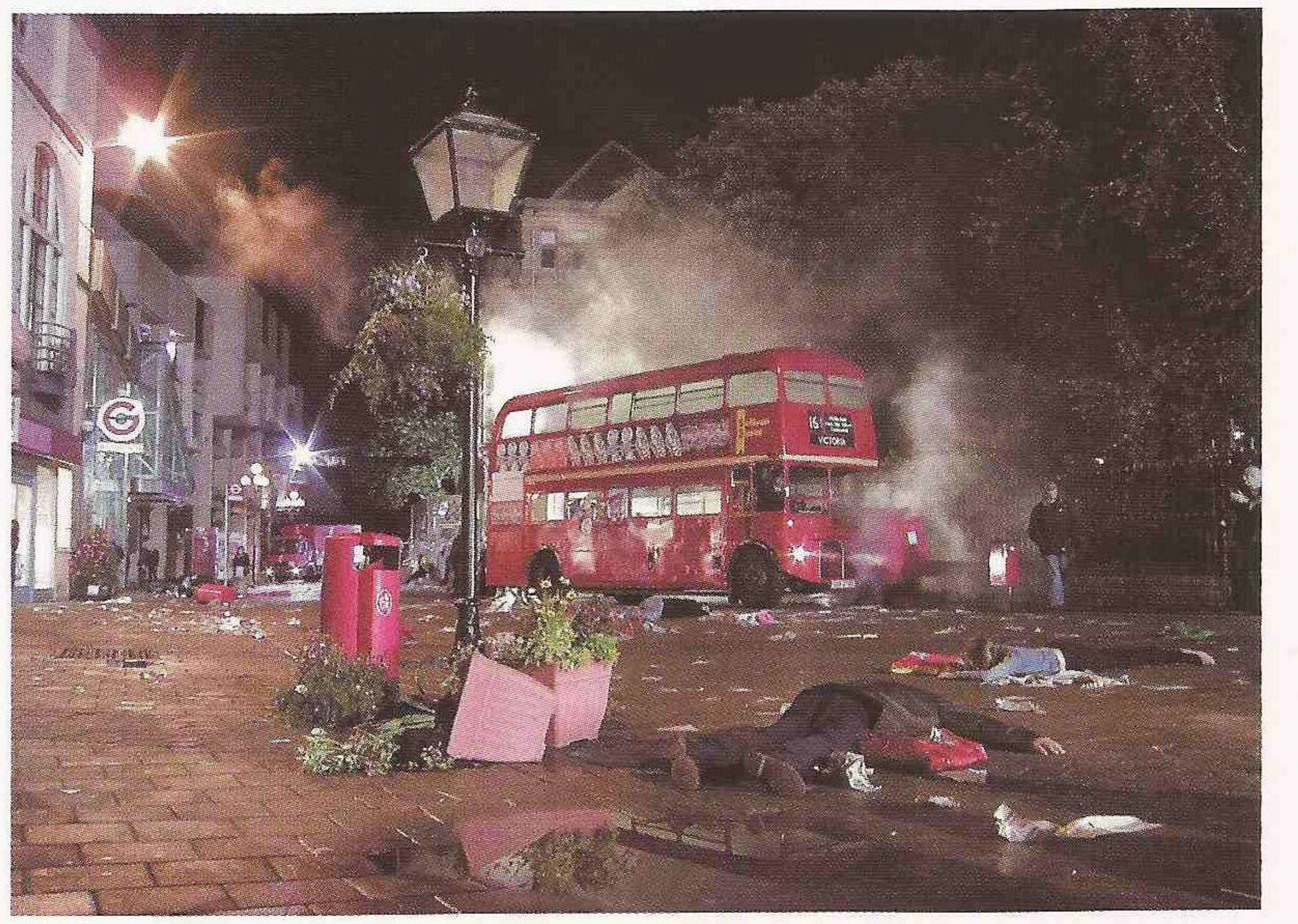
Edward summarises his task with the climactic Auton assault as, "recreating a London street in Cardiff and then blowing it up! The Auton attack was quite a big number for us. Being able to use weapons in a Cardiff street was tricky enough. They might just be Auton weapons, but they *are* deadly – you saw what happened to Clive!

"We had to smash a load of shop windows and replace them," he recalls. "It was a complicated set-up for a short amount of screen time. Keith Boak shot a huge amount of material for that sequence, but a lot of it obviously didn't get used. You do shoot a lot in situations like that, because you have seven cameras on the go."

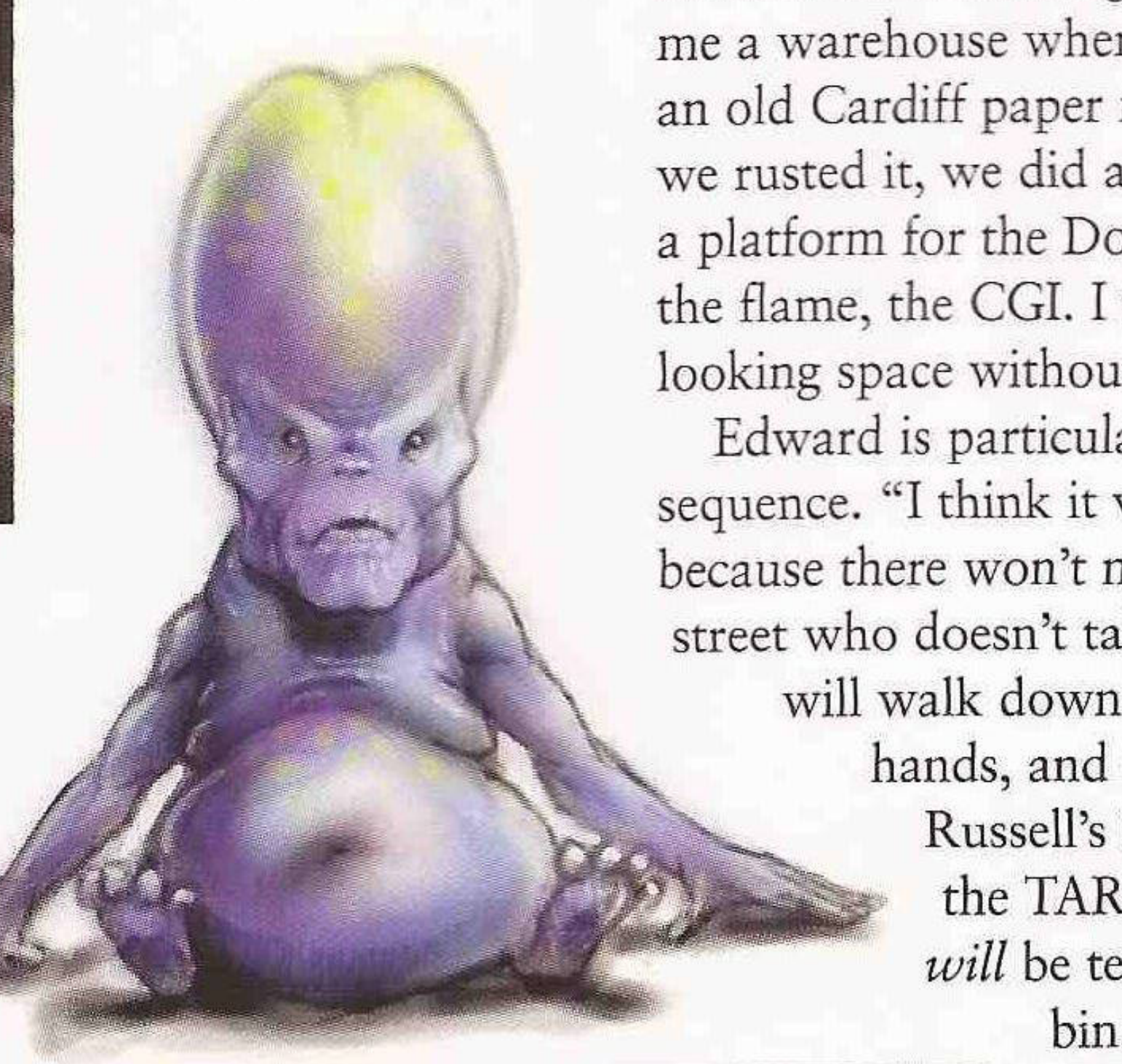
Edward is delighted that his team discovered the Brandon Estate in London's Southwark as a setting for Rose, Jackie and Mickey's daily grind, describing the place as "a triumph, mainly because of the shape of the buildings – they even *look* like TARDISes!" His finest achievement, though, was the spectacular Nestene Lair.

"I think that's probably where I secured work on the second series," he laughs. "The lair was slightly bigger than any of the producers had expected. I wanted to make sure that, at the end of that episode, we left people thinking, 'This isn't like the old *Doctor Who*. This is a vast space.' My brief to the location guy Clive Evans was, 'Go out and find me a warehouse where we can do what we want'. He found an old Cardiff paper mill. They let us blitz it: we painted it, we rusted it, we did a big construction job in there, building a platform for the Doctor to stand on. We added the smoke, the flame, the CGI. I think we succeeded in creating a vast-looking space without a huge amount of money."

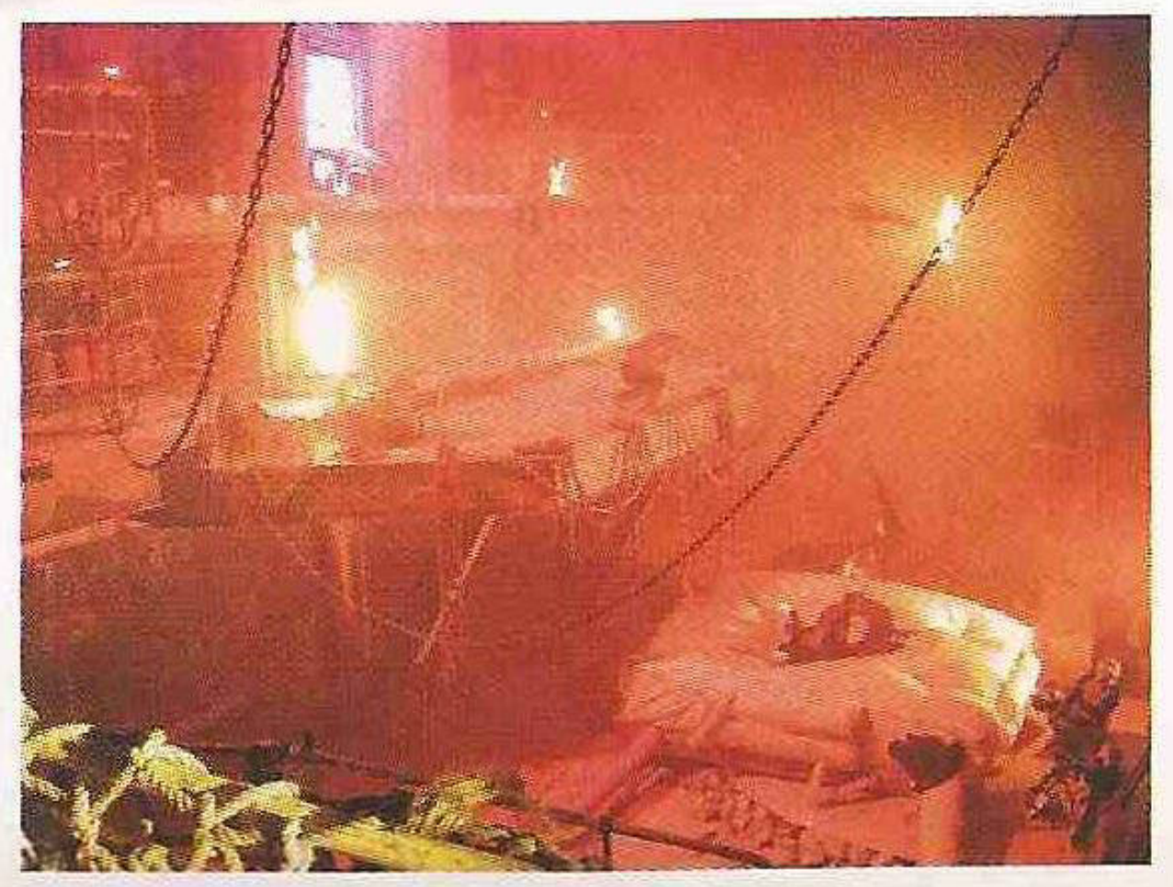
Edward is particularly fond of the Mickey/wheelie bin sequence. "I think it worked very well. It was successful, because there won't now be a six-year-old walking up the street who doesn't take a second look at a wheelie bin. Kids will walk down the street, holding mum and dad's hands, and they'll burst out crying, terrified. That's Russell's little way of saying, 'Yes, you can have the TARDIS Yale key in your hand, but you *will* be terrified when you walk past a wheelie bin.' It's a trade-off. Of fear!"



▲ *A complicated set-up for **Rose** as a Cardiff street doubles as London, and is then destroyed by a horde of rampaging Autons.*



▼ *A concept drawing for the Moxx of Balhoon from **The End of the World**.*



▼ *Below: Edward is proud of the scale he and his team achieved for the Nestene Lair – in reality an old Cardiff paper mill.*

THE END OF THE WORLD

THIS FUTURISTIC, ALIEN-HEAVY whodunnit was second only to *The Parting of the Ways* in terms of wild ambition. What *was* the production team thinking?

"To this day, I don't know how we ▶

The unquiet dead attack – and it's all done with make-up and contact lenses!

thought we'd get away with Episode 2," chuckles Edward, "because the whole thing was *so* alien. It's about juggling the budget, only having a certain amount of money and trying to do the best you can, visually. We were lucky to find the Temple of Peace."

That'll be the central Cardiff memorial building which doubled as Platform One's Manchester Suite: the place where all the life-forms gathered to watch the Earth fry. According to Edward, the Manchester Suite was crucial, as it would visually dictate everything else on Platform One.

"Being a designer really can be like playing cards," he says. "I couldn't jump in too soon. There was no point in me designing the viewing platform, the exterior spaceship and the corridors until I knew what that Manchester Suite looked like. It could have been gothic, Arabic or modernist... it was really difficult to know which way to go. We couldn't create the Manchester Suite fully with CGI, either, because we wouldn't have enough budget for all those shots."

Edward admits to feeling pressure, as he waited for a suitable Suite to turn up.

"We really left it late. I could feel everyone, from location guys to producers, thinking to themselves, 'How long is he gonna push this? How long is he gonna hold out?' We were shooting it in three weeks!"

A battle of wills?

"It *was* a little bit like that. And that's when everyone really has to retain their sense of humour. Everyone has to trust each other, too. The locations guys were handed the brief to find me this interior spaceship that was believable. And they came back with all sorts of ideas. You looked at some stuff and went, 'Oh God, how could we turn *that* into a spaceship interior?'"

Finally, Clive Evans struck gold again, bringing back photographs of the Temple.

"A stroke of genius!" praises Edward. "It's a marble building with this kind of 1930s prowess to it. So from that moment, when we found that place, it shaped the entire look of Episode 2: we could then tie in all the colours and textures. We gave designers the brief: the colour palette, the materials, the windows, the idea, where the Suite should be located on Platform One. The whole thing had been nerve-wracking, but something that we all had to learn. None of us were used to mixing locations with sets on such a vast scale."

Another large set – or a seemingly large one – was the room with the spinning fans which the Doctor navigates, with help from his secret, special Time Lord powers.

"We knew we wanted the room with the big fans to be a vast set, but we knew we'd never find a space that would give us that. So we were able to build something that was relatively small, which just housed the actors – by which I mean that their heads didn't go off the top of the set. The Mill was then able to make the set seem vast. The fans were CG, but we also made physical fans to get interactive light on the faces and wind machines to make their hair move."

Cassandra's crafty metal spiders were one of the story's effects highlights, even if they did slightly recall the ones in the Tom Cruise sci-fi flick *Minority Report*.

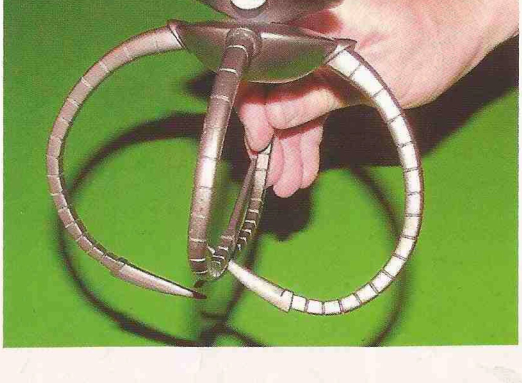
"I don't know whether Russell had that in his head when he wrote the script," says Edward. "I just wanted to make it seem that, in much the same way that the TARDIS disguises itself, the spiders disguise themselves. No-one's shocked to see them, or threatened. Then bang!"

Edward reserves special affection for the Moxx of Balhoon.

"Neill Gorton and his Millennium Effects company did most of the monsters for us – he designed the Moxx and we designed the chair. A lot of the aliens were background aliens, and the Moxx was really one of those. He doesn't feature hugely, but the public love him. He's probably become even more of an iconic image than the Slitheen – I think it'll be a real disaster if he's dead and doesn't come back. He's more than a man in a rubber suit: he's a real character!"

The 1930s marble decor of The Temple of Peace informed the whole look of Platform One.

Bottom: A sabotage spider – undisguised!



In the **mood**

Ed talks us through the colours of new *Who*...

Earth tones

"We decided that the colours of Rose's world would be very earthy, with greys, browns and greens. But not the depressing ends of those colour scales – the warmer, more vibrant end. The mood-board here included pictures of slightly run-down kitchens with pale-green units, magnolia walls and white washing machines. There were also cartoon images with greens and browns. Then there were the strong yellows of street-lights which play a huge part in city life and tend to give everything a slightly jaundiced look. So we wanted to play on very pale, almost unhealthy colours.

"We adopted red as our London colour, because we wanted something that was really strong and that we could carry through to Downing Street. We framed a lot of shots to get people used to the colour red being London: the buses, the post boxes and so forth. That approach then helps when you're shooting London in Cardiff: when you include red again, it helps to sway people.

"We blurred boundaries by making Rose's *immediate* environment – her bedroom, some of her clothes – more vibrant, Gallifreyan colours, as if she's already on the Doctor's wavelength to some degree. It's not that Rose wants to escape from Earth, or to 'better herself', but when she does meet the Doctor, she thinks, 'Hang on a minute – why is the Earth like this, yet my *immediate* world is slightly different?'"

Do you reckon we've seen the last of old Moxxy?

"Russell wouldn't tell me if he knew! But this *is Doctor Who* and you have to remember that you're travelling through time. There's always the day after and there's always the day before."

THE UNQUIET DEAD

MARK GATISS' WONDERFUL BLEND OF DICKENS and demons really pushed the boundaries of how scary *Doctor Who* can be. After all, its opening sequence saw a man having his neck snapped by his dead grandmother! Does Edward worry about the series being too frightening for children?

"I didn't even think of that until someone told me about the DVDs getting a '12' certificate!" he shrugs. "It's really down to Russell T Davies and Julie Gardner to police. We endeavour to make it as frightening as we possibly can, because that's the idea! As a department, we certainly don't hold back, unless we're told to."

He notes, however, that, "the zombies in this story weren't too 'zombie-like'. That was a decision made early on in the tone meeting. [Make-up designer] Davy Jones was told to create the zombies purely with make-up. That episode was amazing for him and [costume designer] Lucinda Wright. Such talents, those two! We're going to really miss both of them on Series Two: But it's not an easy job: it's a long contract. It's 11-day fortnights that invariably go on to a 12th day. It certainly did for us. And it's relentless. Those guys work long hours – they're there from very early to very late, handling make-up and costumes. And because we're in Cardiff sometimes we don't have instant access to the right resources, so they often have to travel back and forth from London.

"It's a challenge to keep that up for two years," he concedes, "so it doesn't surprise me that they've moved on."

Edward envisaged *The Unquiet Dead* being less of a headache than it turned out to be.

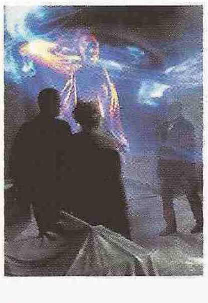
"We thought it wasn't going to be difficult to do a Victorian piece in Cardiff, until we couldn't find a Victorian street! We had to go to Swansea for the exteriors: there's a preservation area there that allows you to have this vast scale. We got a company called Snow Business in to provide the snow, and it looked really rich. BBC Wales has done a lot of period drama over the years, such as *Hearts of Gold,* so it's not difficult to produce a period drama here: we've got plenty of miner's lamps around! However, the challenge is making it all appeal to a six or eight-year-old child. They don't want to see precise, accurate detail: they want to see a PlayStation version of it. So you achieve that through colours and light. You mustn't be too strictly bound to period detail: you have to get away with it, while creating a little bit of cartoon Victoriana."

The Gelth number among Edward's favourite adversaries in Series One.

"My personal opinion is that monsters are best when they're part of the period. The Gelth had that real feeling of living in gas lamps. That's a real threat, just like the gas masks in Episodes 9 and 10. To me, anyway, there's something a lot more frightening about those types of monsters than maybe there is about... a man in a suit. However, eight-year-olds might disagree!"

Historic Swansea doubled for Victorian Cardiff in Episode 3.

The ghostly Gelth.



Studio sets for ***The End of the World*** *carefully matched the look of the Temple.*

ALIENS OF LONDON
WORLD WAR THREE

"THE PIG'S JUST GREAT," LAUGHS EDWARD. "THAT pig-in-a-spacesuit is a great gag. Pigs in space, pigs might fly... it's all there. And why not? If you're an alien and you're creating a monster, what would you use? There's nothing more alien than a pig, is there? But for Lucinda to then stick it in a silver space suit, was genius."

These episodes were in the first production block and proved very challenging for most divisions of the team. Neill Gorton, in particular, had a mad rush to create the Slitheen suits. Then there was, of course, the task of removing a chunk of a major London landmark...

◀ "You read script-lines like 'The Slitheen spaceship crashes into Big Ben'," sighs Edward, "then you call Russell and say, 'Thanks, mate!' Where do you start? Well, you storyboard it, making sure that all the elements are covered. The Slitheens have designed this spaceship to look alien, so it's not just a normal-looking spaceship – it's what the world would *expect* an alien spaceship to look like. [Concept artist] Bryan Hitch was responsible for that ship – you tell him the theory and off he goes. Then it comes back looking nothing like anything else in that episode! That whole sequence involved helicopters to get point-of-view shots over London, The Mill being able to generate water, Mike Tucker with his model of Big Ben and of course only having two chances to smash it!"

Edward succeeded in creating a Downing Street interior out of "very few rooms. That meant that we could re-utilise rooms: re-dress them and make corridors out of them."

The spirit of old-school *Doctor Who* lives on! Number Ten was then blown to smithereens by a Mickey-guided missile in *World War Three*. Having the Doctor, Rose and Harriet emerge from the wreckage must have been tricky.

Edward nods. "I wasn't quite sure how we were going to pull that one off. Big Ben was easy, but with this one we needed to have actors walking out onto a physical set. We sent our location department out to find us a derelict building site, but BBC Health and Safety obviously turned around and said, 'You're going to take 50 or 60 members of crew onto a derelict building site? It's not going to happen!'

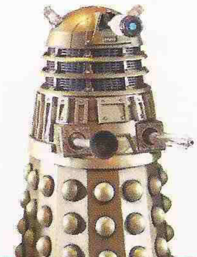
"We found this old building which had been made safe – it was a listed building with its front façade still there. It just happened to have similar-shaped windows and just happened to have a hole in the ground where there was a basement. We put a door on our building and brought in a load of rubble to build it all up. Hung a few red curtains, painted the walls red to match the inside. Mike Tucker then made a model of the metal box, which you see dropping through another of his models.

"And it all tied in," says Edward, triumphantly. "But that's where production design really comes in: you make sure everyone knows what they're responsible for. You have to ensure, when it gets to the edit, that the levels of smoke in Mike Tucker's model are the same as the levels of smoke on the set that we shot six weeks before. The Mill is then able to recreate that smoke in CGI, otherwise the thing just doesn't cut together. It's all about coordination."

▲ *A tricky shot for Edward in* ***World War Three****.*

▼ *The return of the Daleks gave Edward goose-bumps!*

◀ *Inside Number Ten Downing Street.*

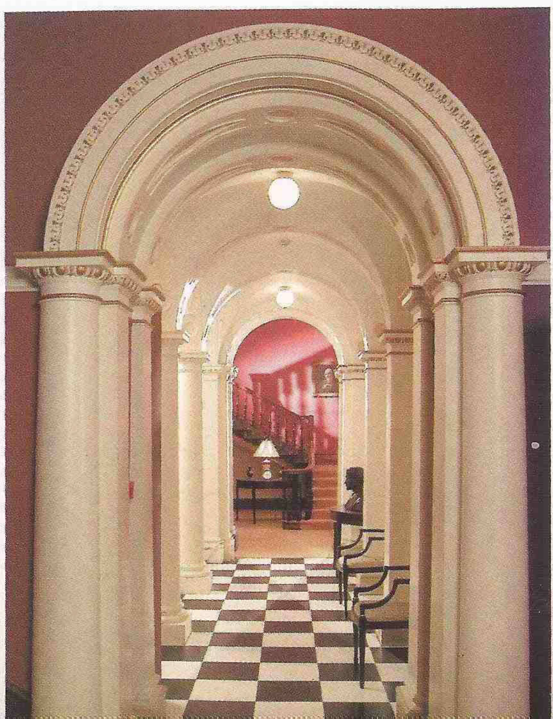


DALEK

"THAT WAS A DIFFICULT ONE TO 'COLOURISE' IN my head,"says Edward. "It's set beneath Utah in 2012..."

I'm afraid I don't believe *Dalek* was shot at Cardiff's Millennium Stadium at all: the whole thing looks like an American action movie. Edward's approach was, it turns out, typically maverick.

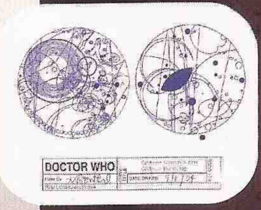
"The first thing you do, is think, 'What colour is the soil in Utah?', seeing as you're under it and there are 54 storeys of soil above you. What colour will footprints be, what colour's the mud in this environment, what colour's the dust? You don't just think, 'Without looking, I'd say it'll be yellowy-red': you do the research and find out. So you start with those basic things: what's a millionaire's underground installation going to be like? Will he have his personal areas and what colours will they be? You have to try to make the audience believe that you're not in the Brandon Estate any more. By doing one or two wide shots, you try to sell it.



Gallifreyan colours

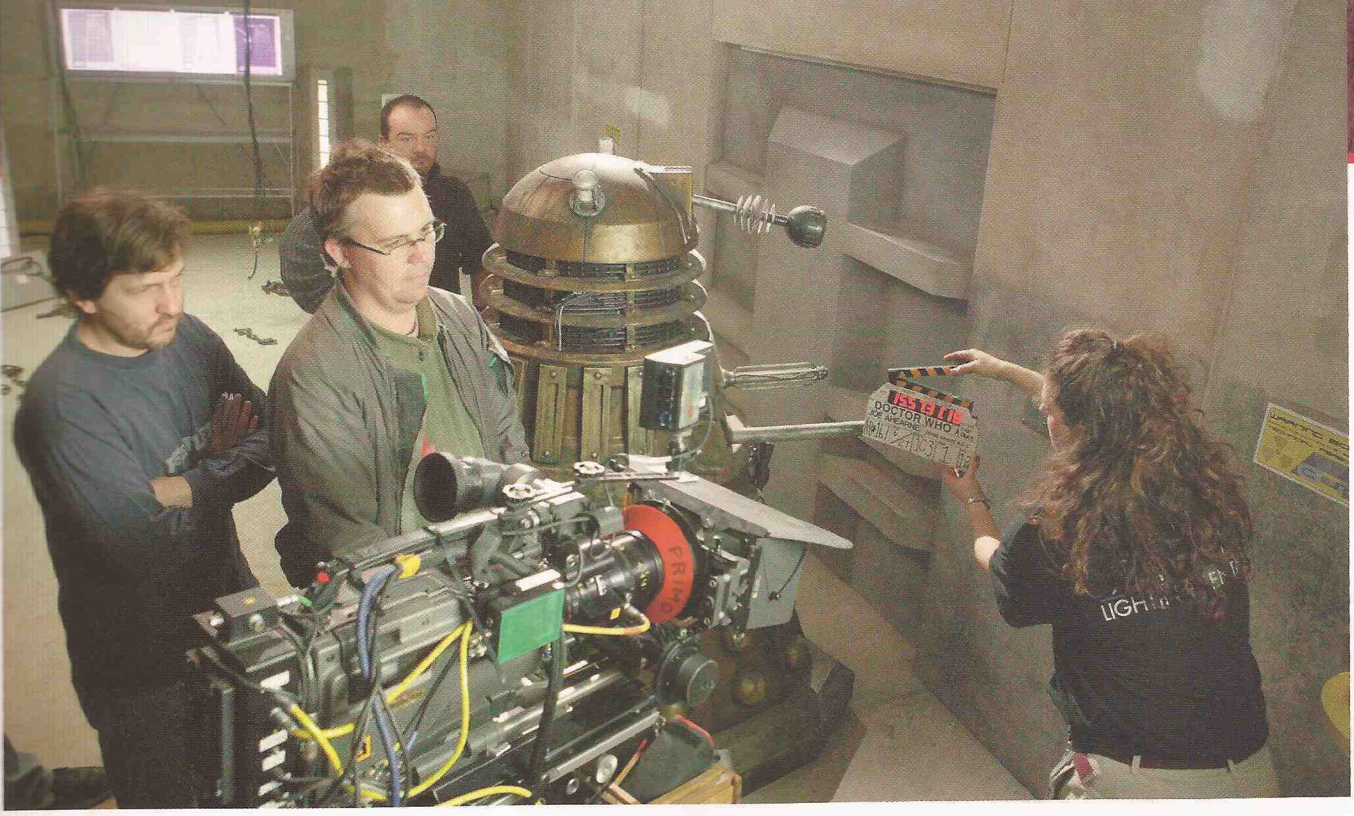
"We wanted the Gallifreyan world colours to be brighter – the yellows, oranges, greens and blues. The idea was to have a total contrast between Earth and the Doctor's world. One is very alien and the other's very ordinary.

"There's one interesting scene in Episode 1, where you see all these colours, right across the board. The Doctor first walks into the Tylers' flat and you get this shot from Jackie's bedroom – which is pastel-pink colours, very earthy – along the hallway – which has stripped paint, with greens, blacks and blues, giving you that 'space' feel – and into Rose's bedroom, which is Gallifreyan colours. That tells the story of the transition that Rose is about to make. Of course, no-one would ever notice that – apart from now, because you're putting this in the magazine!



"Our Gallifrey mood-boards had a picture of a sperm entering the womb for the first time, stuff from American comics, oranges, striking blues, purples – purple's a big colour for the Doctor – and a lot of back-lit, highly illuminated stuff. The book *Heaven & Earth* became our Bible: it's got pictures of everything from the smallest particle on the Earth's surface to entire planets, light years away! Of course, we also hired artist Jenny Bowers to construct a Gallifreyan language, based on the internal workings of old clocks.

"While it might seem strange, creating colours and feels for a planet that has been destroyed, it was necessary in order to establish both where the Doctor and the TARDIS had come from. Then again, who says we definitely *won't* see Gallifrey itself? You never know with time travel: it can take you anywhere..."



▲ *Director Joe Ahearne (far left) shooting Dalek at Cardiff's Millennium Stadium.*

"I didn't know where else to look, apart from the Stadium," Edward admits. "I knew there had to be tunnels and rooms. We sent a location guy down there and he said, 'Well, there's this and that...' I said, 'Go back and go deeper'. They went back and tried again and again. Somewhere like the Millennium Stadium has a lot of gigs and events going on. They don't need film crews going in there and tearing the place up. But we were lucky and it worked very well. We changed doors and sockets and did a lot of work in there, painting on walls. There was continuity between the security guards' outfits, badges and guns."

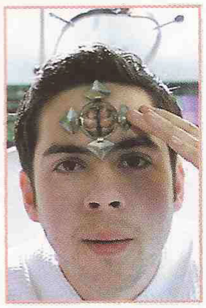
Evil billionaire Henry Van Statten's office was one of the episode's few studio sets, having been built from scratch.

"For the Dalek cell, we found an area in the building which we could build on to. So the Dalek cell itself was real, but the rooms outside were a set-build. All of which saves you a couple of quid on the budget."

Whose idea was the Dalek's revolving mid-section?

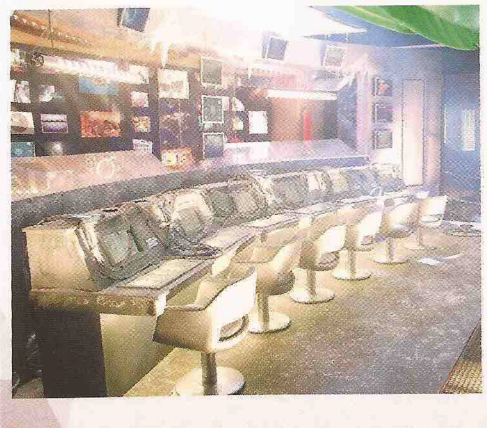
"It was in Rob Shearman's script. That was done purely by CGI, which works very well. I also love the 'El-e-vate!' thing and the great introduction to the Dalek when it says, 'Doc-tor'. I was there when they shot that and it gives you goose-bumps. A great reveal and a brilliant bit of writing."

Dalek also marked the *Doctor Who* début of popular director Joe Ahearne. "Joe's a quiet individual with a great vision," admires Edward. "He knows what he's doing: he's totally committed. He's very focused, a really great storyteller and hugely creative: he's the sort of person who could design, direct and cut an episode all by himself."



▲ ***The Long Game's** 'brain spike' effect was simplified between script and screen – much to Edward's relief..*

THE LONG GAME



▼ *Only ten of these monitors are real...*

ACCORDING TO EDWARD, this pivotal mid- series instalment was, "a really interesting episode to design. The perspex room was very clean, very medical – it was a simple effect, because you can totally overstate these things. Then you came out of that room into the living areas which are all rusty and dirty and dank and smoky. It was about getting two very different worlds in there."

Edward seems relieved that the 'brain spike' forehead effect became simplified between script and screen. Originally, the script called for a more *Total Recall*-esque cranial opening.

"We had 12 days to shoot and we just had to get on with it. It's difficult, but you've got to come to a happy medium. The Mill did extremely well with the foreheads opening up, because those effects can be very difficult if there's movement involved.

"The whole episode gelled quite well, I think," he judges. "Simon Pegg delivered a great performance and, once again, Davy did a great job with his make-up. It didn't need much: dye his hair, dye his eyebrows. Subtle. Brilliant."

As a designer, Edward's greatest pride that week was reserved for something you'd never expect. "My triumph on that episode, if it is a triumph, is the fact that we only had ten real monitors in the Editor's control room. It looks like there's hundreds, even though most of them are just pictures. I think we get away with it: you believe he's looking at hundreds of monitors. Again, that's just money versus creativity."

Has *Doctor Who* become an obsession? Do you dream about it?

"Yeah. Even if I wanted to say no, you do become totally obsessed with it. You do go home at night, go to bed and dream about it. But you go to bed dreaming about a space station and wake up thinking about a Victorian morgue!"

FATHER'S DAY

ONE OF THE GREATEST DESIGN ACHIEVEMENTS of Paul Cornell's tear-jerker was not to overdo the 1980s feel. No-one was Space Hoppering through the streets humming *Baggy Trousers*, while fiddling with a Rubik's Cube...

"Yeah, because they *all* did back then, didn't they?" Edward laughs. "Russell didn't want it to be over-the-top, even though the 1980s had a tendency to be OTT at times! He didn't want it to turn into a comedy at all. Joe Ahearne was back on direction, and he's very good with the actors. Very giving. That story wasn't the Doctor's episode: it was about Rose and her father. Nothing in the episode should have overshadowed that fact.

"So the costumes were subtle and so was the hair. There were little 1980s things like the topiary swans outside the church doors with the pink ribbons! It was about keeping it fairly cool and laid back. We had fun with Pete Tyler's interior flat, redecorating and bringing in a few 1980s ▶

◀ things. From my point of view, that was enough to sell where you were. We didn't need to do much more than put the right pictures on the wall."

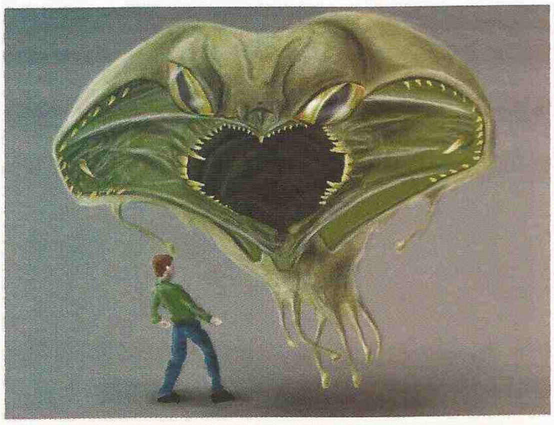
Edward admits that the Reapers, those malevolent sticklers for time/space continuity, "were a really difficult monster," undergoing a relatively laboured birth.

"The Reapers probably caused the most confusion. Russell had an idea of what he wanted. Joe had a very different idea, but he's very laid back and will deal with what you give him. He doesn't like to get involved with the technicalities. Given the budget, what Russell wanted and what the Mill could create were two different things. Time was a factor, too, so we had to come to a happy medium.

"Everyone had a go at the Reapers. Matt [Savage, concept designer] had a go, Hitch had a go and so did Neill Gorton. What always happens is that five or six sketches end up on Matt's desk and he has to pull it together. Then we send it off to the Mill, who'll send it back saying, 'Don't be so ridiculous, we've only got five weeks to create this!'"

What was untenable about Russell's original idea?

"I can't remember what the actual script said, but it was... something with a lot more 'entrails' to it. Which would have meant the Reapers were a lot more fluid and harder to create. Certain important aspects remained, though, like the mouth opening up. The actual way it attacked and did its business, as it were, was exactly the same. But we went through several different incarnations: at one point, we even looked at fish for inspiration."



THE EMPTY CHILD THE DOCTOR DANCES

RECREATE THE LONDON BLITZ, YOU SAY? Piece of cake. Cough.

"I must admit, I read the scripts for these episodes and held my head in my hands," smiles Edward. "I had to stand up, walk away and come back later! These were massive episodes for everybody involved. With sci-fi, you've got a certain amount of license – no-one's been there yet. With period, though, if you're not careful, you'll get letters."

The Empty Child and *The Doctor Dances* turned out to be two of his favourites – not least because of the different visual styles.

"There's a great mix of periods. We introduce Captain Jack with his stolen spaceship, against this 1940s backdrop. We weren't afraid to step back and use the matte paintings to their best effect. We'd dabbled in matte paintings all the way throughout the series, creating these huge vistas, but in Episodes 9 and 10 we really hammered that home. The digital matte paintings of exterior London really sell that episode.

"Steven Moffat's scripts were brilliant, with some really funny moments. Rose hanging over London in a Union Jack T-shirt in the middle of a raid! Just crazy stuff. Captain Jack was great, too. Once again, as with the Gelth, the 'monster' took on the period – the actual mood of the day. There were several different types of gas masks: we had to come up with a design for them that felt 'period', but was also a little bit frightening. I think all gas masks are visually frightening, but our ones had different shape eyes and a different quality. That period was a frightening enough time as it was, with bombs being dropped. So when you then take a scary child walking around asking for his mummy, and mix him into the fray, you think, 'Hang on a minute, we're really gonna scare the kids with this one!'"

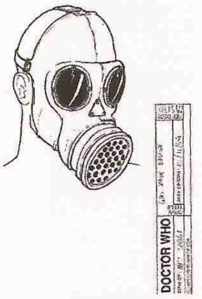
One amusing pre-production moment came when the team dug a hole for the Chula ambulance in a big railway station in Barry Docks.

"We picked the only spot that happened to have a water main," Edward marvels. "So that was a nice moment, when the JCB went through it. We were told it had been disused since the war, but we found out otherwise!"

And *did* Edward get any letters after transmission?

"Yes. I got one from a guy who pointed out that cars had cowls placed over their headlights during air-raids."

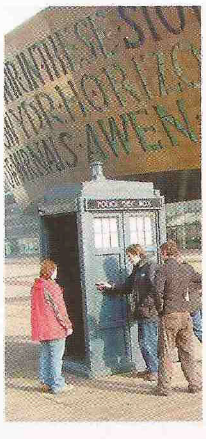
What a preposterous oversight! Every day a little wiser...



▲ *Top: John Barrowman and Billie Piper rehearse on the set of Jack's 51st century ship.*

▲ *Above: The spooky gas mask design from* ***The Empty Child*** *and* ***The Doctor Dances.***

▼ *An early idea for the design of the monstrous Reapers from* ***Father's Day.***



▲ *The TARDIS returns to Cardiff for* ***Boom Town.***

BOOM TOWN

THIS UNIQUE EPISODE SAW THE NEWLY-BOOSTED TARDIS crew stopping off in contemporary Cardiff, which obviously made things a tad easier from Ed's point of view.

"It *was* a relatively cheap episode from my department's point of view. As it's modern-day Cardiff, you don't have to cover up signs or pretend anything. A lot of it took place in the Millennium Centre area, which is visually beautiful, so for me it was about choosing locations that really sold Cardiff and made it look beautiful, both night and day. We did have to add some street lights in order to enhance things, though, because the council doesn't always put them exactly where you'd like!

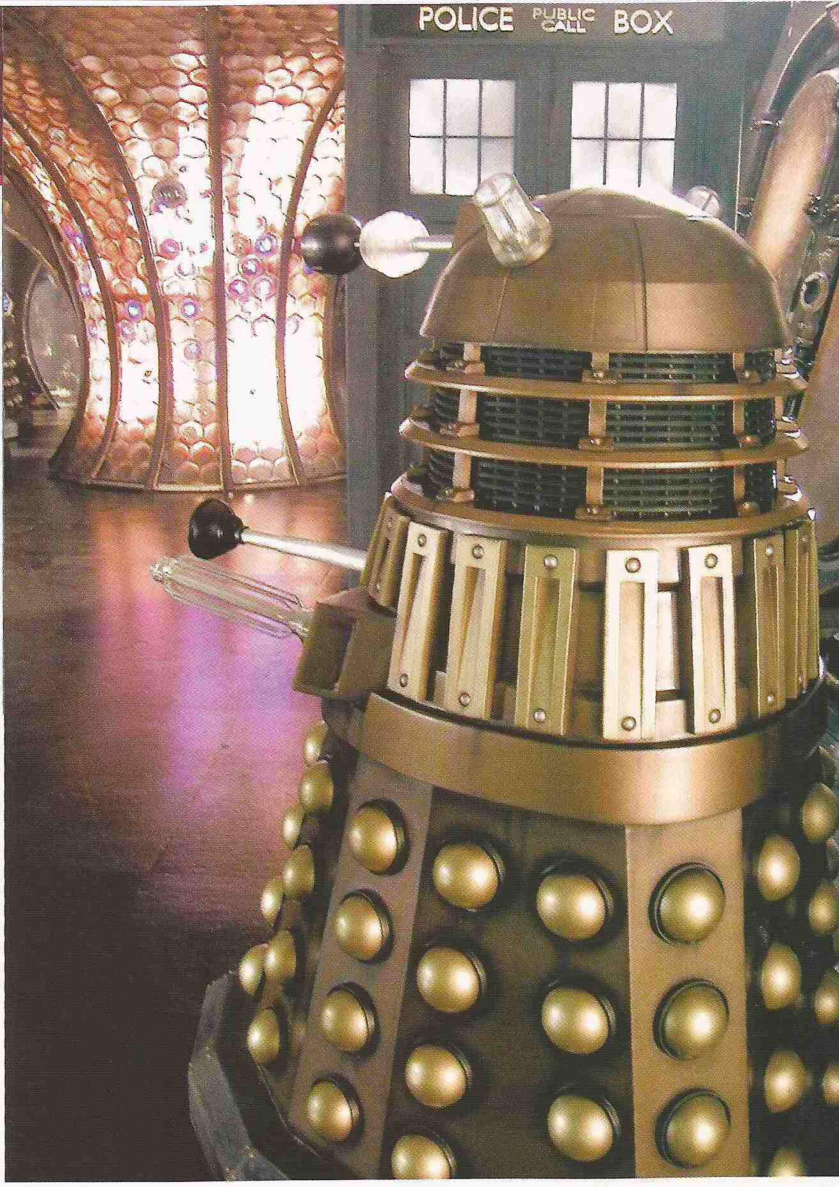
"So it was a different challenge: to try to make Cardiff a sexy vibrant place. Just like Episode 8, it was a slight step away from the regular science-fiction. It also had a Slitheen with a difference – a confused one."

For this story, Neill Gorton had the opportunity to fine-tune his Slitheen suit.

"From the outside it looked the same, but technically it was very different and caused us a lot less problems. We had also learnt from our mistakes, so we knew how time-consuming these things are. Russell would start scenes slightly later, finish them slightly earlier or whatever, in order to help. You also didn't see the Slitheen quite so much."

Edward's full of praise for Annette Badland's excellent performance as the Slitheen in Margaret Blaine's skin.

"What a great actress. We've been very lucky – I'm really looking forward to seeing which actors offer themselves for the series from now on. You know what it's like: people who wanted to be in Series One probably knew what it was going to mean. But now, we'll have no shortage of people banging on the door."



BAD WOLF THE PARTING OF THE WAYS

AT THE TIME OF OUR CHAT, ON 17 MAY 2005, these episodes aren't quite finished. Cherries still need to be placed atop CGI cakes. As we now know, these instalments are *Who* at its spine-chilling, emotionally devastating mightiest. In the case of *Bad Wolf*, it's also surreally cross-referential with modern pop culture.

"They did very well to get permissions to do what they did, with Trinny and Susannah, *The Weakest Link* and *Big Brother*," says Edward. "We also had licence to recreate those sets, but you had to put yourself in the Game Station's shoes, five billion years in the future. The original tapes of those TV shows might have gone, so rumours would have been handed down for generations, along with bits of old tape that they could string together. So we were able to make *their* version of old shows, which was a great challenge."

▼ *Annette Badland becomes part Slitheen at the end of* ***Boom Town****.*

▲ *A Dalek and the TARDIS on the impressive Dalek ship set. Edward notes the subliminal link between Dalek and TARDIS technology.*

Bad Wolf's cliffhanger left viewers' jaws lolling on their living room carpets, and may have caused the spontaneous combustion of several fanboys.

"It's a great one," says Edward. "As we only had three physical Daleks, having hundreds of them was a big CGI moment. I hope that subliminally, as well, people made reference between TARDIS technology and Dalek technology. There are definitely parallels there."

The Parting of the Ways, says Edward, "was a big episode, because it had to be. It was all about shooting-'em-up and running for your life! It's great when you see the Emperor for the first time and you realise he's not messing around. And he *looks* as though he's not messing around. Dan Walker's design was absolutely magnificent. Russell said it was the best-looking Dalek he'd seen in his entire life. And he's seen a few Daleks: he's got one in his hall, for God's sake!

"Design-wise, the Emperor was a step away from the Episode 6 Dalek, towards a future Dalek which I hope we'll get to one day. I suppose it depends how keen the public is to have them back!"

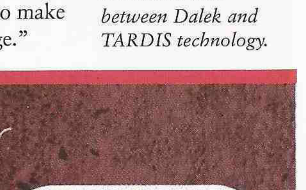
Pretty keen, we're guessing. What else excited Edward about Episode 13?

"Designing a Dalek mothership was a great moment. We sat down and chatted about what we wanted to do with it. I went through the mood boards and told the guys to use these elements. Ben Austin designed the interior, Matt Savage did the exterior and the shapes tied in nicely. We sent it off to Russell and he came back, saying, 'Carry on, chaps!'"

Would Edward agree that those Dalek saucers had a 1960s sensibility?

"Russell definitely wanted it to have some relevance to what had gone before, specifically the *TV21* comic strips. At first, Bryan Hitch designed a very sci-fi looking Dalek ▶

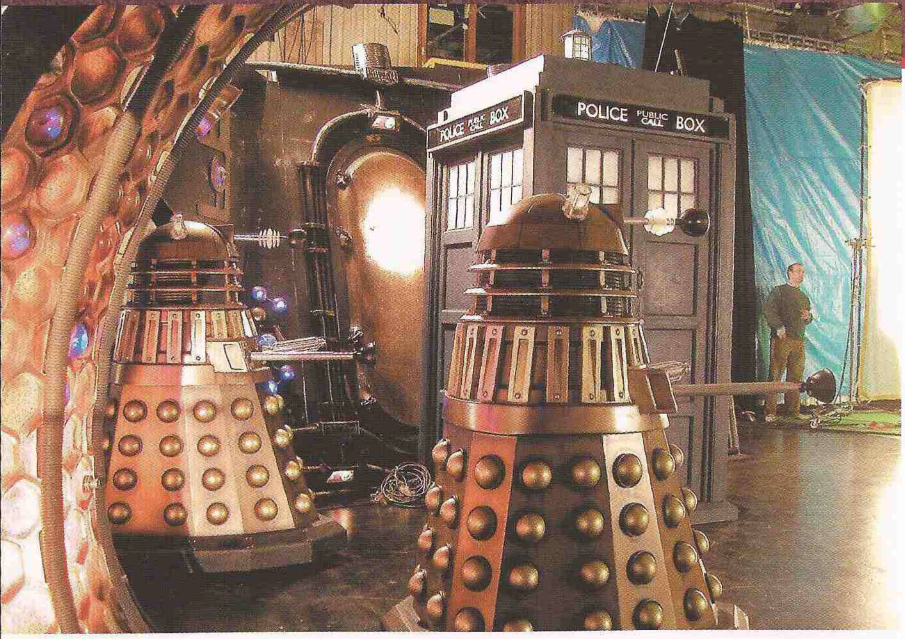
The TARDIS interior



"On the very early mood board, we purely had mechanisms, rather than anything structural. These included lights, blown glass, wires, circles, coral, tools, a chair – there were conversations about having a chair for the Doctor to sit on, at one point – and various other ideas that provided us with a starting point. The idea then developed of things being *grown*.

"We were careful not to have the TARDIS looking fresh out of a box – some of the early designs looked too clean. It might have looked like that when it was originally made, but not 900 years later! The Doctor hasn't been able to take it back for an MOT, so he's had to fix it himself, on-the-spot, along the way.

"I was very keen on making the TARDIS look as it had evolved into this shape. It was my way of saying that the coral, the glass and everything had grown over the original structure and was developing. This means that in future another designer can take it another way, because it's evolved into that."



◀ ship, which was a beautiful design. It wasn't right for *this* Dalek ship, although it might be something we go with in the future. Dan and Matt both had a go, and came up with great stuff, but you've sometimes got to cut through a lot of the ephemera and read the brief. Russell is so explanatory, that sometimes it's right there in the script. You can overcook things. Sometimes you just need to say, 'It needs that, that and that', then it's done and you walk away."

▲ *Top: The illusion is shattered! The Dalek ship is revealed to be just a TV studio. Bah!*

▲ *Above: The Dalek ships were a deliberate homage to the designs of the* ***TV21*** *comics.*

SERIES ONE: THE VERDICT

ASKED WHAT LESSONS HE LEARNED DURING Christopher Eccleston's tenure as Doctor Who, Edward thinks it over for a full 43 seconds.

"Don't try to schedule too much in one day," he says, finally. "Men in rubber suits, CGI, green-screen, physical effects, large-scale production values... it all takes time. I think that's the biggest lesson that we all need to learn. A production of this nature requires time, just to make it a little bit more special. It's complicated stuff! It should be a feature film, almost, every episode...

"Whereas most drama series like this will always retire to one location for one episode, we've never retured to the TARDIS and just shot an episode in there! It doesn't work like that, even when your coffers are empty. Even *Boom Town* was out in the street, with action vehicles and big effects: there was still a lot going on in that. Contemporary stuff is expensive as well: sometimes it can be more pricey than period stuff, 'cos action vehicles cost a lot of money."

Do you feel critical of anything in Series One?

"I'm always disappointed when we shoot Rose's estate in Cardiff [*Father's Day/The Parting of the Ways*]. Although I don't suppose the general public cares, because it's not relevant, I always think, 'We're failing there, a little bit'. I would also have liked the opportunity to go back and shoot more in London, to soak up some more of that atmosphere. Only for certain iconic shots, which we can't always achieve in Cardiff. Other than that, I think we've done very well for the money."

SERIES TWO: THE FUTURE

WHAT BOUNDARIES WILL EDWARD BE LOOKING to push next time around – apart from his own endurance?

"The old endurance thing *is* quite high on the agenda," he confesses, "but the thought of doing it all again is very exciting for me. I've got most of my team back, although I've unfortunately lost my Construction Manager, Andy Smith. He's an amazing character who built the TARDIS in ten weeks.

"As technicians, though," he adds, "we go home at the end of a long day, have a glass of wine, relax, then come back next day and do it all over again. Whereas actors go home and learn lines. They work as hard as, if not harder than we do."

Is Series Two daunting?

"Hugely!" he smiles. "That'll be a challenge, because I know that the same technical problems will be there. There'll still be days with trigger-happy extras who shoot rounds of bullets when they're 60 pence a round and the guns fire 50 rounds per second! You sit there on set, listening to 30 extras firing off automatic weapons. Every time there's a burst of fire you go, 'That's 450 quid'. *Dalek* was a fine example of that: firing blanks is expensive stuff!"

Are there any time zones you'd particularly like to depict?

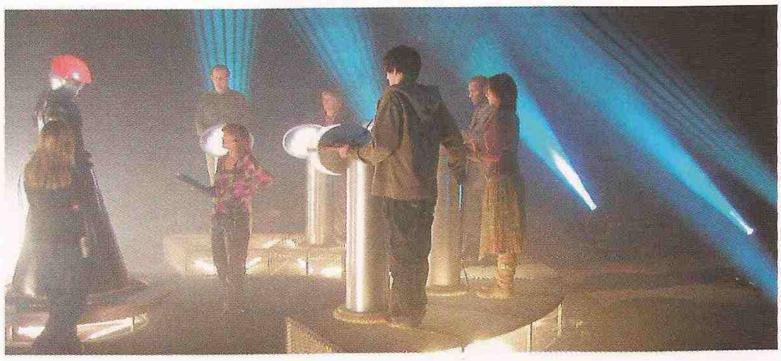
"Oh, lots. There's stuff in the new series at various moments in time. We've also got other planets and other universes, and we haven't done much of that so far. That'll be fun: trying to do planets in Cardiff!"

Edward doesn't sound sarcastic, by the way. He's genuinely relishing the challenge. Yet he's cautious of the show getting too bogged down in alien worlds.

"It can very easily become a sci-fi freak show," he considers. "*Doctor Who* is very much about Rose's relationship with the Doctor and one successful thing about the show is that we do keep coming back to Earth. But we don't return for the reason they had to in the classic series – it's for an artistic reason, rather than budget-related. Russell's writing is about the juxtaposition between Rose in an alien environment and Jackie putting her washing in the washing machine, five billion years apart. That's clever writing and that's what makes it feel real. That's why audiences can sit there and believe it. So I think we made a good decision with the Earth stuff. I don't think that will *always* be the case, but there's nothing like coming back for a bag of chips at the end of an episode!"

We pause for a while, soaking up the silence of an otherwise empty office. This is the calm before the storm.

"In a month's time,"says Edward, "we'll be up to full speed. Art directors there, set directors here... this place becomes a den of lunatics. I've often just walked in and said, 'Does anyone know what the hell's going on?' The phones are ringing, people are being booked, constructions are underway. BBC Worldwide is coming in and out, wanting images for toy manufacturers and DVD launches. It gets quite hectic. You'll be prepping with one director, shooting with another and editing with a third. Sometimes you go on a location recce and forget which episode you're doing!"



▲ *How might TV game shows look in 198,095 years time? It was Edward Thomas' job to dream it up!*

So, given the choice, which would Edward Alan Thomas prefer: this silence or that dirty-handed madness?

"Oh, give me the dirty madness. Every time!" ■

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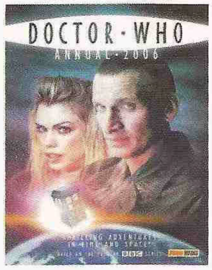

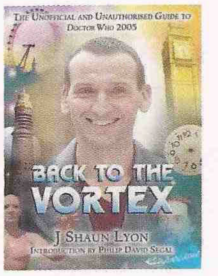

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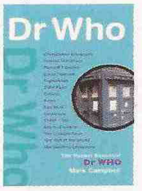

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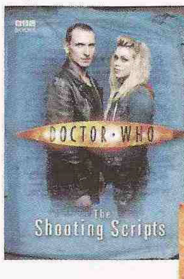

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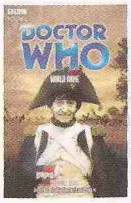

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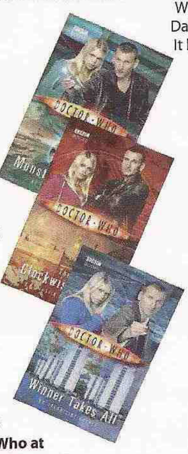

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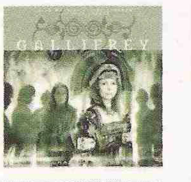

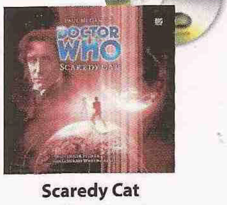

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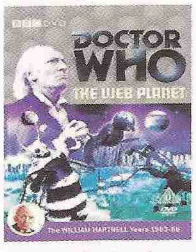

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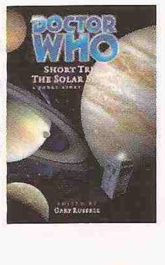

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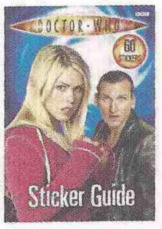

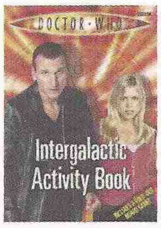

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Write On!

Christopher Eccleston's Doctor may have already been consigned to TV history, but here's some good news for fans of the man in the leather jacket. Three new novels featuring the Ninth Doctor and Rose Tyler are published this month by BBC Books – and this time the all-dating, all-dancing Captain Jack Harkness is along for the ride too! Authors **Justin Richards**, **Gareth Roberts** and **Steve Lyons** tell **David Darlington** about *The Deviant Strain*, *Only Human* and *The Stealers of Dreams*...

Justin Richards

The first set of Ninth Doctor books, released back in May, seem to have taken off in a big way...
They're *still* doing well. They've been in the top ten hardbacks for, ooh, months! Even now they're each still selling over a thousand copies a week.

Were you expecting that, or has the success taken you by surprise?
We knew it was likely to be *quite* big – partly from having seen some of the series and having the confidence in that product, and partly because the sales pick up when *Doctor Who* is on the telly. And shops like Waterstones, for example, were hugely enthusiastic – one of their children's buyers actually gave us a presentation on what *they* were looking for from *Doctor Who* books, which I've never known happen before. And we'd sold the entire print run before we started – we had to go to reprint before we'd even published.

Did the news that the Doctor was changing complicate things for you? Did you ever think you might *not* want to release more Ninth Doctor books once the regeneration had been transmitted?
Erm... no. We were keen to do something in September, that's when you have to publish to hit the run-up to Christmas, and the only option, really, was more Ninth Doctor novels. And by setting this run of books between Episodes 10 and 11, it meant that we could include Captain Jack, who's such a terrific character.

BBC BOOKS
DOCTOR·WHO
The Deviant Strain
BY JUSTIN RICHARDS
BBC BOOKS
DOCTOR·WHO
Only Human
BY GARETH ROBERTS
BBC BOOKS
DOCTOR·WHO
The Stealers of Dreams
BY STEVE LYONS

▲ *The latest three hardcover books featuring the Ninth Doctor, Rose Tyler and Captain Jack.*

I get the impression that the three new books have 'aged up' a little from the first set...
It's not deliberate, but we're conscious of that to the extent that we're making sure that we don't 'age them up' in the sense of losing the younger readers, because we very much want to keep those. These aren't children's books, but they *absolutely* have to be accessible to the older children who are watching the programme.

So is the pattern established that you'll keep doing these as sets of three, roughly every six months?
It gives the marketing people an opportunity to present them to the trade, and gives the booksellers a bigger thing to push. We wouldn't have got a TARDIS dump-bin into every branch of Waterstones in the country if we'd only had *one* novel coming out – doing all four together, including *Monsters and Villains*, meant that we could make that an attractive option. And we were sensible enough to make sure that the TARDIS was the right size and shape to hold CDs and DVDs too...

Why have you selected the particular writers this time? Last time it had to be kept more or less 'in-house'...
We did keep it fairly internal this time as well, I suppose, in that Gareth was already in the loop doing **DWM**'s comic strip. Which was lovely, because Gareth is one of the old Virgin-era writers I've wanted to lure back for ages. His unique, quirky take on things and accessible prose style are ideally suited to the new series – which is why **DWM**'s been wise enough to involve him already, of course! Steve Lyons is someone I felt could handle the emotional content, who has a good working history in *Doctor Who* and a track record with other 'tie-in' novels, so I knew he could pick up the characters of the Doctor and Rose quickly. I also know Steve 'edits well' – he'll take editorial criticism when it's given, and he can work to schedule which is crucial, because there are extra levels of approval to go through at every stage. The easiest thing would have been to go back to Steve [Cole] and Jac [Rayner] which, to be honest, I *would* have done if they hadn't been busy with other things. But it's nice to have that depth of talent available.

And what's the position on using the Ninth Doctor again, in future?
Yes, he's a bit of a problem because he's not really a 'past Doctor' in the 'old brand' sense, but equally he's not the current Doctor. So we'll give him a rest in 2006, and by 2007 we'll have a better idea of whether he fits into the past Doctor range, or whether we do a new range of books which are branded as 'new series', but which are about an old Doctor. That's a decision we'll have to think carefully and talk to Russell about – I'm sure he'll have an opinion that's worth listening to.

> "We wanted to set these books near the end of the TV series' run so we could include Captain Jack." **JUSTIN RICHARDS**

The Deviant Strain

AUTHOR Justin Richards
RELEASED 5 September 2005
FEATURING The Ninth Doctor, Rose and Captain Jack

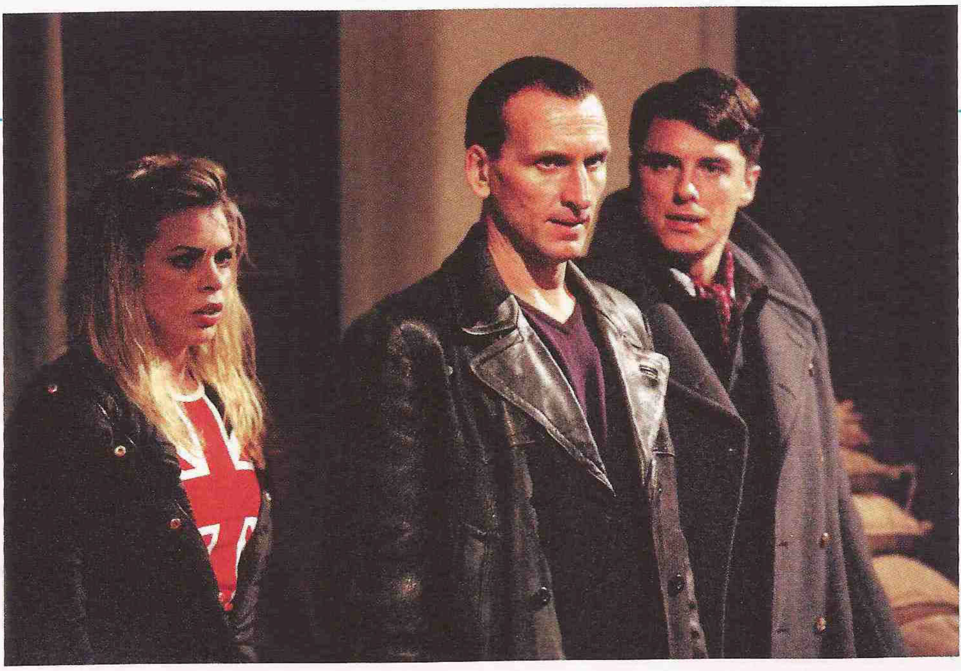
The Novrosk Peninsula: the Soviet naval base has been abandoned, the nuclear submarines are rusting and rotting. Cold, isolated, forgotten. Until the Russian Special Forces arrive and discover that the Doctor and his companions are here too. But there is something else in Novrosk. Something that predates everything else, even the stone circle on the cliff top. Something that is at last waking, hunting, killing. Can the Doctor and his friends stay alive long enough to learn the truth? With time running out, they must discover who is really responsible for the Deviant Strain...

Gareth Roberts

It's been, what, eight years since your last *Doctor Who* book?
Justin asked me a number of times over the years if I'd do another, but I was too busy doing TV. This time everything fell into place; I had a few free months and it was more interesting because *Doctor Who* feels fresh and new again because of the TV series. A lot of my other books were pastiches, and great fun, but there's only so long you can tread that ground without going barmy. I never felt part of the *New Adventures* set-up, that was too 'pure SF' for me in a way, but the new TV series is right up my alley; it's accessible mainstream drama but it's quite out-there and very funny. Another reason I was interested in writing this book is that it's not just for *Doctor Who* fans of the old school. You've got a totally different head on, you can't make the same kind of jokes, and ►

▼ *The Tenth Doctor will be joining Rose in the book range next year...*

POLICE PUBLIC CALL BOX



▲ *Rose Tyler, the Ninth Doctor and Jack Harkness get another chance for adventures together in BBC Books' new range...*

◀ you can't rely on the same kind of... slovenliness! It's been a huge success, so writing this book meant tapping into something big, and I like big mainstream things. Also it is, to a great extent, a children's book, and when I was a kid I loved books that stretched you, that had things you didn't *quite* understand. When you were 11 or 12, even a *Doctor Who* novelisation would have stuff in that you couldn't quite work out, and I liked the idea of putting things in that were just a bit ahead of some of the readers. I think kids appreciate that; it stimulates their curiosity.

How did the experience of writing *Only Human* compare to writing the DWM comic strip?

They share a problem. If you look at the new series, you couldn't show those 13 episodes in any other order because something happens to the main characters that changes them in every story. The trappings of the monsters and stuff are all good, but another reason people kept watching were things like Rose meeting her father, Jack showing the Doctor and Rose's relationship in a different light, Adam coming on board, that sort of thing. And every episode is *about* the main characters, and it *means* something every time. The problem with writing a spin-off is that you can't do that; you have to press the 'reset' button, so it's going to feel a little odd in comparison.

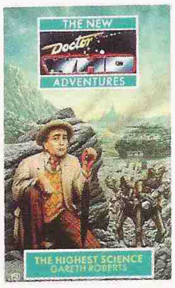
"You've got to be true to the wildness of the TV show and not hold back or be timid in your storytelling..." GARETH ROBERTS

Given that you were part of a team trying to revive *Doctor Who* a few years back, how similar is what we have now to what you would have done?

Very similar, really. It was less urban, and there wasn't any going back home because the TARDIS was totally out of control. But I think the 'going home' has been very wise, so hats off to Russell for that. If you base something in reality the audience will follow you when you step outside; that was the big problem with *Randall & Hopkirk (Deceased)*, that lack of a launchpad to start from. The stuff with Jackie and Mickey is what I like most about the new series, because we've never seen it before in *Doctor Who* – whereas some of the other episodes I've really enjoyed, but they feel like a new, better version of the old show. I like seeing something new, because I'm very old.

I couldn't cope with being in on the production of such a big demanding show anyway. *Emmerdale* nearly finished me off and that doesn't have any special effects, apart the occasional cast-culling crash of some kind. And Russell's very sunny and gets along with people, so they meet him and come away saying 'What a lovely man', whereas people stagger away from me saying 'There are some corners of the universe which have bred the most terrible things'.

▼ *Roberts' 1993 Doctor Who début The Highest Science.*



Russell has often been heard to emphasise how everything has to be centred on humanity, and you seem to have very obviously picked up on that with your book...

Yes. Plus I wanted to write about something I really knew and cared about. And I'm afraid I'm terminally fascinated by anthropology, and evolutionary psychology, things like that; why we are the way we are and how biology and culture shape the basic human. I think it should be on the national curriculum! Hopefully I've communicated that interest. Something else I really like is the idea of where pharmacology will go in the future; whether you could take away feelings of grief, or pain, or love, just by taking a pill. I think it's already happening, if you look at the number of people on anti-depressants. Lots of interesting moral questions that we're gonna have to face.

Having been enticed back by what you described as the 'freshness' of the new series, would you now do another one? Is the Tenth Doctor an appealing new challenge?

I might – at the moment I'm busy until the end of the year, and hopefully I'll be busy after that. But yes, another Doctor will definitely revitalise it again. The Ninth Doctor was a very different kind of character to the others – I like his casualness, the different mode of speech is much more interesting to write. I can write the old style of *Doctor Who* off the top of my head, but this was more exacting. You have to simplify everything; get the same complex thoughts over, but in a more interesting, colloquial way – and I took my cue on the wildness of the book from the series as well. Wildness in the sense that there were some really bold, gobsmacking things that happened in the TV show, and you've got to be true to that, and not hold back or be timid. The series has already sent a shockwave round the television industry, proving that you *can* step outside the world of cops 'n' docs and get a hit.

Only Human

AUTHOR Gareth Roberts
RELEASED 5 September 2005
FEATURING The Ninth Doctor, Rose and Captain Jack

Somebody is interfering with time. The Doctor, Rose and Captain Jack arrive on modern-day Earth to find the culprit and discover a Neanderthal Man, twenty-eight thousand years after his race became extinct. Only a trip back to the primeval dawn of humanity can solve the mystery. Who are the mysterious humans from the distant future now living in that distant past? What hideous monsters are trying to escape from behind the Grey Door? Is Rose going to end up married to a caveman? Caught between three very different types of human being past, present and future the Doctor, Rose and Captain Jack must learn the truth behind the Osterberg experiment before the monstrous Hy-Bractors escape to change humanity's history forever...

Steve Lyons

How were you approached about writing a Ninth Doctor book?
Well I hadn't done a *Doctor Who* novel in a while, partly because I'd run out of ideas and partly because I felt I needed other things on my CV. I was starting to miss *Doctor Who*, though – I didn't get the same buzz from some of the other work I was doing. So, I'd asked Justin a few months earlier if he was looking for book submissions – he wasn't – which might be why he thought of me when this came along. And really, this was the best of all worlds for me – I was back doing *Doctor Who*, but something a bit different...

How does writing one of these new books – shorter, more child-oriented – compare to the experience of your dozen or more previous *Doctor Who* novels?

"Sometimes I felt that the alien planet setting was working against me – the Ninth Doctor didn't do planets!" STEVE LYONS

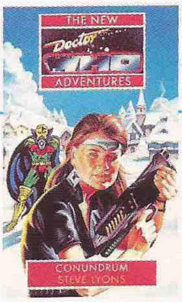
I like to think that my stuff's suitable for 12-year-olds, anyway. I've also usually tried to evoke the era of the TV show in which my books are set, while doing something that couldn't quite have been pulled off on screen – so, again, I didn't really have to change approach. The biggest difference was the word count: 50,000 instead of 80,000. It makes the novel more plot-driven than many *Doctor Who* books have been. I like that. I always try to be concise, so I enjoy having too many words, and being able to go back and take out the ones I don't like.

There's been very little visiting of 'other worlds' with the Ninth Doctor – did you have a problem evoking the ethos of the TV show when you're doing something that wasn't done on TV?
Oh, *yeah*. I was asked to do either 'alien' or 'future', and chose 'alien' because I thought it'd be more of a contrast to the Earth-based books. I was trying to make the characters *feel* like the ones on TV – whom I was only just getting to know – and sometimes I felt like the whole setting of the book was working against me. I've ended up presenting an alien world that isn't all that alien at all, because I didn't think this was the time to be pitching the Ninth Doctor into a completely unfamiliar environment. And yes, it's still very human-centric, but that's always been normal for *Doctor Who*. I'm not sure it's quite the new-series innovation that's been suggested...

Readers might recall a free DWM CD containing a one-off Steve Lyons story entitled *The Ratings War* – revisiting this ground suggests you feel particularly strongly about the all-pervasive nature of 'reality TV'.
'All-pervasive nature' is the key phrase. It's not that I object to the 'reality' genre *per se* – it's just that, for the past few years, we've been force-fed the idea that it's What Everyone Wants, when the viewing figures don't support that at all. *Big Brother* is popular; *I'm a Celebrity* is popular – because they're strong, distinctive ideas. But for every one of those, there's a hundred copycat shows no one watches – look at ITV's recent Saturday night record – and they're being made not because they're popular, but because they're cheap. I think *Doctor Who* has started to make a positive impact. It's shown that, to the surprise of some people, we actually *would* like to see something imaginative on TV.

How much access did you have to scripts and episodes in order to get to grips with who you were writing for? Did you know much about Captain Jack, for instance, before embarking on this project?
I was sent scripts for *The Long Game* and *Boom Town*, the latter so I could see what Captain Jack was like. *Boom Town*, unfortunately, isn't a big Jack episode, but it did give me an idea of who he was and how he fit into the TARDIS crew. I forged ahead with his scenes, and went back and rewrote as new information came to light from interviews. It wasn't until he appeared in the 'next episode' preview at the end of *Father's Day*, two-and-a-half weeks before my deadline, that I found out he was American!

And how's it been, coming back to *Doctor Who*?
I've never really been away, I've been keeping my hand in with *Short Trips* stories, and I've also got a *Gallifrey* audio out now and an Eighth Doctor audio on the way. It'll be good to have another book out there, though. One thing about working with other franchises is that you don't get anything like the sort of feedback you do with *Doctor Who*. It can feel like no one's reading the work at all! So, I'm looking forward to lurking on net forums and seeing what people are saying about *The Stealers of Dreams* – which is a scary prospect, obviously, but quite a wonderful one too. ■

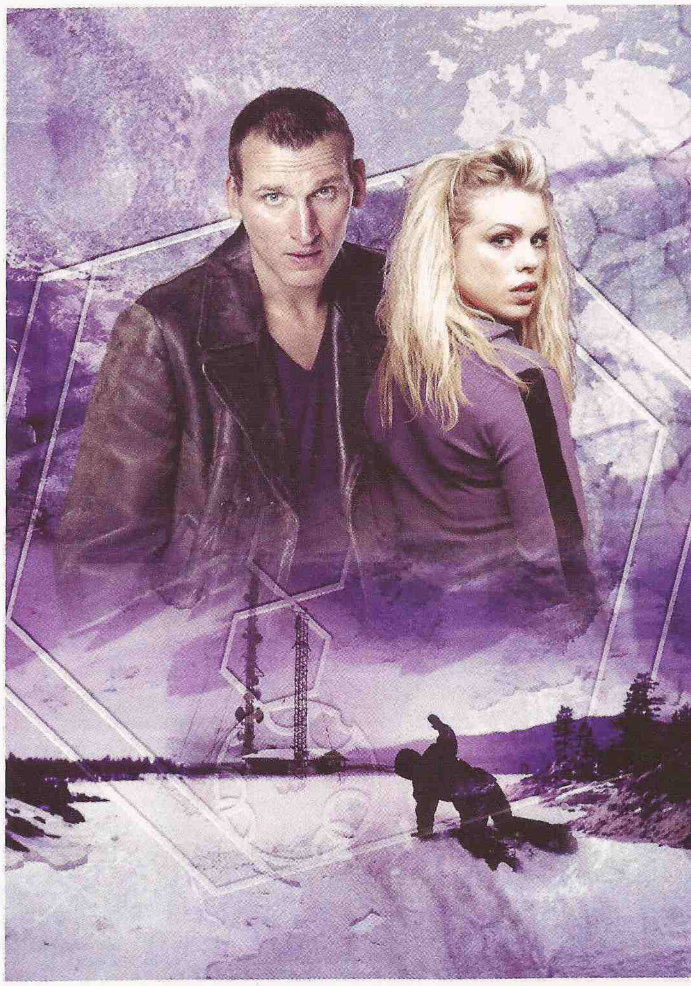


▲ Steve Lyons' *début Doctor Who* novel, 1994's *Conundrum*.

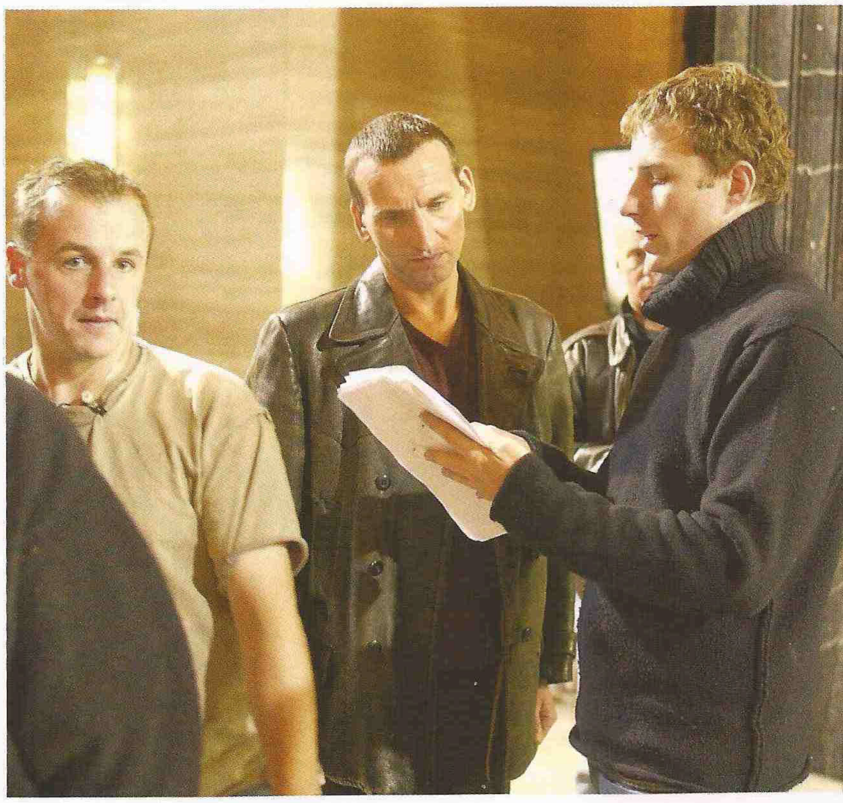
The Stealers of Dreams

AUTHOR Steve Lyons
RELEASED 5 September 2005
FEATURING The Ninth Doctor, Rose and Captain Jack

In the far future, the Doctor, Rose and Captain Jack find a world on which fiction has been outlawed. A world where it's a crime to tell stories, a crime to lie, a crime to hope, and a crime to dream. But now somebody is challenging the status quo. A pirate TV station urges people to fight back. And the Doctor wants to help – until he sees how easily dreams can turn into nightmares. With one of his companions stalked by shadows and the other committed to an asylum, the Doctor is forced to admit that fiction can be dangerous after all. Though perhaps it is not as deadly as the truth...



AFTER-IMAGE



DOCTOR WHO CONFIDENTIAL

Series One | **EXECUTIVE PRODUCER** Mark Cossey | **PRODUCER** Gillane Seaborne | **DIRECTORS** Gillane Seaborne, Adam Page, Tony Lee, Griff Rowland | **BROADCAST** 26 March – 18 June 2005, 19.45, BBC Three

▲ *Billie Piper's trip over wartime London was covered in Episode 9 of **Confidential**.*

***End of the World** director Euros Lyn consults the script with Christopher Eccleston.*

*Behind-the-scenes on **The Long Game**, starring **Doctor Who Confidential** narrator Simon Pegg.*

SINCE THE BROADCAST OF *SURVIVAL* IN DECEMBER 1989, *Doctor Who* has maintained a healthy presence on television, thanks, in no small part, to a number of documentaries and theme nights – the most recent (before this year) being 2003's *The Story of Doctor Who*. Nevertheless, BBC Three's plan to produce a 13-episode documentary series to complement BBC Wales' new drama was on another scale completely. Promotional material for *Doctor Who Confidential* boasted that it would be the most in-depth documentary on *Doctor Who* ever – and for the most part it passed with flying colours.

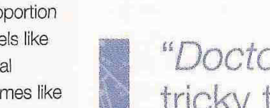
Over the past couple of years, this sort of 'companion' programme has really come into its own ("Switch over to BBC Three now for *EastEnders Revealed*!"), and given that only a relatively small proportion of homes have digital television, it's common practice for channels like BBC Three and ITV2 to use the popular formats of their terrestrial counterparts. We've also become very accustomed to programmes like *I Love the 1970s*, *The 100 Greatest Kids' Cartoons* and *Another 50 Ridiculous Haircuts from the Eighties* (okay, I made that last one up. I think...), which use the 'celebrity talking head' format to make their points. *Doctor Who Confidential* could so easily have gone down the road of 'silly' nostalgia, ("Do you remember the Nimons? What was that all about?"), but there were no space hoppers or Spangles mentioned here, thank goodness. Neither were we subjected to the views of Jordan or Jodie Marsh, with the *Confidential* team instead making sure they spoke to an impressive number of the *Doctor Who* production team, including every single writer and director, as well as lead actors Christopher Eccleston, Billie Piper, Noel Clarke, John Barrowman and Camille Coduri. In fact, I can't think of any glaring omissions, with all of the contributors bringing something interesting to the table. I should also mention Simon Pegg, who as *Doctor Who Confidential*'s ever-present narrator, was always a likeable and informative host. Pegg clearly became more comfortable with the job as the weeks went by, occasionally adding his own flippant ad-libs.

It's always going to be a tricky task making something that will appeal to new viewers, as well as dyed-in-the-wool fans, but *Doctor Who Confidential* managed just that. Of course, the material on the new series was just as new for everyone, but the *Confidential* team also managed to present the show's past in a way that was inclusive to those who only had a passing familiarity with it, without seeming tedious to those who know their TARDIS inside out.

Every episode of *Confidential* took a behind-the-scenes look at that week's episode of *Doctor Who* – although some preferred to use the topic of the week to concentrate on exploring *Doctor Who*'s past. Episode 9, *Special Effects*, was the closest we got to a straight 'Making Of...', as we took a look behind the scenes of *The Empty Child*. This was where the series probably worked best, as BBC Three's cameras went into a *Doctor Who* tone meeting to see how an episode is planned from its earliest stages. Episode 12, *The World of Who*, meanwhile, took a fascinating look at a day on the set of *Bad Wolf*. Everyone seemed to be enjoying the scenes on *The Weakest Link* set, although it also showed how recording a few scant minutes of screen time can be a long gruelling process – Billie's 'Fancy a pint?' message, scrawled on her *Weakest Link* board and held up to BBC Three's cameras said it all!

> "*Doctor Who Confidential* managed the tricky task of appealing to new viewers as well as dyed-in-the-wool fans."

It's clear, however, that the team had more material from some episodes than others. Episode 7, *The Dark Side*, had relatively little behind-the-scenes content on its equivalent episode *The Long Game*,



BILLIE PIPER
Rose Tyler

▼ *Billie Piper chats about playing Rose.*

other than an interview with Simon Pegg, who was having difficulty with the line "The Mighty Jagrafess of the Holy Hadrojassic Maxarodenfoe", and a brief chat with director Brian Grant on the design of the Jagrafess. Not that this was a bad thing, however, as on these occasions we got a chance to look back into the series' history instead.

The episodes occasionally veered off the point at times – despite being the title of Episode 9, the subject of 'special effects' had already been more thoroughly examined in Episode 2, *The Good, the Bad and the Ugly*, which showed visual effects house The Mill hard at work on creating the 203 visual effects shots for *The End of the World*. Episode 5, *Why On Earth?*, purported to ask 'why is the Doctor on Earth, and what's he hiding?', but actually chucked in everything but the kitchen sink, looking at cliffhangers, CGI spaceships and the like.

I MUST ADMIT, IT WAS OCCASIONALLY STRANGE TO LOOK AT all this behind-the-scenes material immediately after watching the main programme on BBC One – and it could destroy the illusion somewhat. This was particularly true for the two-part stories, where we were given a glimpse backstage on *Aliens of London* before we'd even seen the story's conclusion. It was unfortunate too, that Episode 4 of *Confidential* showed us a few scenes from the end of the following week's *Doctor Who* episode – although, to be fair, this was the only time I felt 'spoiled'. As the series progressed, it became much easier for *Confidential* to illustrate its topics with clips from the series, whereas the earlier editions were occassionally forced to use extracts from future episodes without giving too much away about upcoming plots.

BBC One's 'preview' documentary, *A New Dimension*, which aired before *Doctor Who*'s relaunch back in March, wasn't quite so fortunate in this regard. I'm glad I'd already seen *Rose* before watching this programme, as it did give away some of the shock moments (the Auton arm springing up from behind the sofa, for example). Nevertheless, both *A New Dimension* and its sister programme *The Ultimate Guide*, (which aired on BBC One before *The Parting of the Ways* in June), were a lovely way to bookend the series, and showcase some of *Confidential*'s best bits for a much wider audience.

A huge part of *Doctor Who Confidential*'s remit was to delve back into *Doctor Who*'s past. Former Doctors Tom Baker, Peter Davison, Colin Baker and Sylvester McCoy all wheeled out anecdotes about their time on the series – some more familiar than others. My 'new fact' alarm was buzzing away as McCoy spoke of how he had held the sonic screwdriver the wrong way round during 1996's TV Movie, resulting in the device being blurred in post production to disguise his error! Tom Baker came up with a few typical gems ("I wanted to have a pepper gun, to sneeze my enemies into oblivion!"), while also making a few more sober observations, likening inheriting the part of the Doctor to inheriting the throne. Colin Baker, particularly, showed off his great knowledge of eras of the programme that he wasn't personally involved with, and proved to be a useful commentator when **DWM**'s Clayton Hickman and TV critic Andrew Collins weren't around to plug the gap.

The material on 'classic' *Doctor Who* generally worked well – and avoided the temptation to paint the old episodes as a bit of old tat compared to the sparkly new series. This material worked best when the subject matter was directly relevant – in Episode 6's *Dalek*, for example. Here, previous Doctors' comments about the metal meanies slotted in seamlessly with a look at the new episode. At other times the archive material seemed to be a little crow-barred in. A discussion on 'evil geniuses' in *The Dark Side*, for example, went off on a peculiar tangent to mention Turlough, before getting back to the subject in hand.

BBC THREE
PHIL COLLINSON
Producer, Doctor Who

▲ *Top: Doctor Who Confidential's Gillane Seaborne interviews Noel Clarke in Cardiff.*

▲ *Above: Producer Phil Collinson speaks on the programme.*

EXECUTIVE PRODUCER AND HEAD WRITER RUSSELL T DAVIES was, of course, a constant voice throughout *Confidential*. Davies is always a watchable and charismatic speaker, and his reasons for some of the choices he made were very insightful. In Episode 1, *Bringing Back the Doctor*, Davies dismisses the idea of bringing back Paul McGann for a regeneration scene as "madness", adding that "when you get to love the Ninth Doctor – when *he* changes – *then* you will feel it happening." Prophetic words indeed... Davies could also be surprisingly frank at times – admitting that *The Long Game* would be "quite horrifyingly dull" without Simon Pegg's performance as the Editor.

The contributions of so many other speakers were also invaluable. Christopher Eccleston, interviewed by the *Confidential* team on at least half a dozen occasions, demonstrated his real understanding and passion for the role. It's clear that Eccleston was very much attracted to the idea of the Doctor's history – particularly with the Daleks. Billie Piper was also an enthusiastic presence, although it's a shame that most of her material had clearly come from the same interview.

> "The contributions of so many speakers, particularly Christopher Eccleston and Billie Piper, were invaluable."

▲ *Christopher Eccleston is interviewed.*

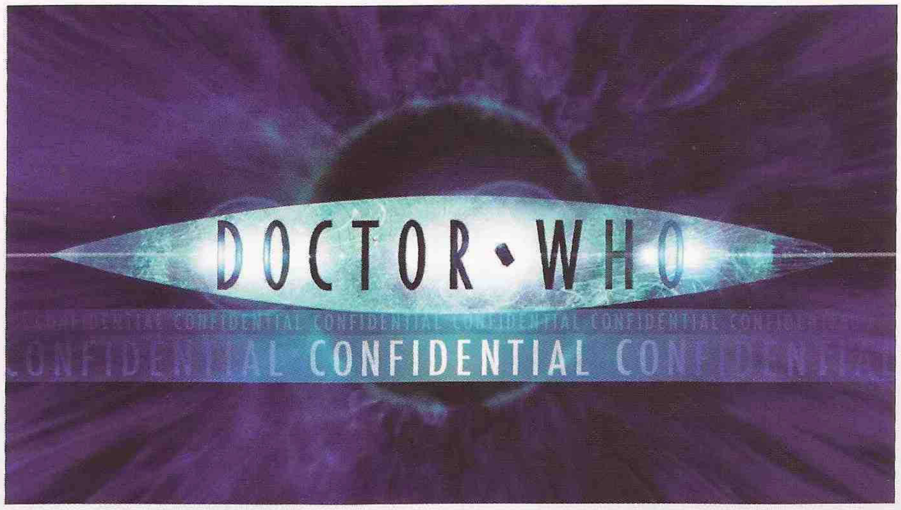
◀ *Behind-the-scenes on the TARDIS set.*

Much of *Doctor Who Confidential*'s success came down to the sharp editing and the good choice of music. Many of the music cues were no-brainers; *Everybody Wants to Rule the World* for a montage on villains, and *History Repeating* for one on adventures in Earth's past. There were a couple of misfires – why, for example, were the clips of Rose's father accompanied by the *Steptoe and Son* theme? Pete Tyler wasn't a rag and bone man; surely the theme to *Only Fools and Horses* would have been a better choice, given Rose's comment that Pete is "a bit of a Del Boy." This can be forgiven, however, for the times that the music worked so well. The montage of clips of Rose and the Doctor accompanied by Elvis Costello's *She* was actually incredibly moving.

OVER THE COURSE OF 13 WEEKS, *DOCTOR WHO CONFIDENTIAL* became as important a part of the Saturday night television ritual as *Doctor Who* itself. If ever proof were needed that there's a whole lot new to say about our 42-year-old programme, then this was it. *Confidential* proved itself to be a remarkably successful experiment, and one that's well worth repeating – and expanding on – for a second series.

TOM SPILSBURY ■

Turn over the page for an interview with Doctor Who Confidential producers Mark Cossey and Gillane Searborne.



For 13 weeks in the spring, every episode of *Doctor Who* was followed by a look behind the scenes on BBC Three's *Doctor Who Confidential*. **DWM** chatted to producers **Mark Cossey** and **Gillane Seaborne** about Series One and their plans for next year...

CONFIDENTIAL INFORMATION

The first series of *Doctor Who Confidential* achieved some amazing viewing figures for BBC Three. You must have been pleased with its success?

Mark Yes, each episode tended to get over a million viewers on the first weekend's transmissions. It's an extraordinary success for BBC Three, and not to forget our two specials on BBC One [*A New Dimension* and *The Ultimate Guide*] which both won their slots, achieving more viewers than any other channel in that time-slot that evening. So, overall, we're delighted.

Gillane Yeah it was amazing – Mark wasn't really surprised at our figures, but I was! I hadn't dared hoped for half the viewing figures we got. When Julie Gardner [executive producer, *Doctor Who*] e-mailed me the BBC Three figures on Easter Monday after the first transmission, I just replied 'No – *REALLY???*' She thought I was being rhetorical and didn't reply – but I meant the question and I just didn't dare believe it 'til the figures were published officially the next day.

What elements were you most pleased with in your first series? Which episode do you think worked the best?

Mark Well, obviously I loved Episode 6 (*Dalek*) because it had something for everyone. It was a tribute to the classic series, but also had everything a new fan could want, bringing the Daleks to a new generation. I also loved Episode 13 (*The Last Battle*) because in this episode we showed how the new series of *Doctor Who* had come into its own, and it was a lasting tribute to the Ninth Doctor.

Gillane I'm extremely proud of the whole series – everything from the some of the fantastic clips our researchers found to the brilliant interviews we got from the cast and crew of the new series and cast members from the past. But if I had to single any episodes out, I have a soft spot for Episode 8 (*Time Trouble*) which Adam Page directed, because I thought he managed to successfully capture the mood of the *Doctor Who* story it followed (*Father's Day*), which made it an especially touching episode of *Confidential*. I also like episodes where you see the incredible access we had from the main production. For example, Episode 9 (*Special Effects*) where we filmed with everyone involved in every stage of the production process and followed the story through from the early planning meetings 'til the final post production.

Was there anyone who you weren't able to speak to for the first series, who you'd really like to interview for the second?

Mark Well, we nearly didn't interview Simon Pegg because he does our voiceover and we thought it might not work, but Simon was such a pro he managed to voice over himself with no problems whatsoever.

Gillane I agree, I was worried about that interview. Simon's character was so great it was impossible to resist doing an on-set chat with him, but once I'd filmed it I was never sure it would get used. Fortunately Griff Rowland (who directed Episode 7, *The Dark Side*) managed to incorporate it in the show in a way that worked and Simon rose to the occasion with the voiceover.

How easy was it to plan the first series? Given that the final episodes of *Doctor Who* were being recorded well into March, presumably that gave you an even shorter deadline?

Mark The hardest thing was when BBC One called me up wanting an end-of-series special ten days before transmission. Thankfully I had Gillane who still had just enough energy left to pull it off! It was a superb effort to mark the successful end of series.

Gillane Was the hardest thing taking the call from BBC One or passing the news on to me, I wonder? Planning the series is easy – the difficult bit is that on a daily basis you have to be prepared to change your plans completely – often at very short notice. Keeping a relatively open mind and embracing change is the key to keeping sane.

What can you tell us about Series Two of *Confidential*? Presumably you've already been on the set covering the early episodes of the first recording block?

Mark We're obviously excited about the new aliens, Cybermen and, of course, the fact that *Doctor Who* has a Christmas Special this year!

Gillane It's great going back on set and seeing familiar faces back from last year, including, of course, Ben Cook from **DWM**! Our Production Manager Zoë Scott has managed to find us an extra filming day this year, so we'll be filming five backstage days an episode this year, and I hope that will be reflected in the programmes. We've also started earlier this year – we were commissioned later last year, so we weren't properly set up in Cardiff 'til September 2004. This time we've been down here since the start.

We expect that the arrival of David Tennant as the Tenth Doctor will give you a fresh perspective straight away! Have you spoken to David yet?

Mark It's exciting that we've got a new Doctor – and obviously we will be following David in his new role. It also means that we'll be looking at regeneration in our first episode of *Confidential*.

Gillane We have already been filming with David on set in the first block of the new series. We've also filmed him on his first appearance on *Blue Peter* where he judged their monster competition. We're expecting to spend some time in one of the new episodes of *Confidential* looking back at the close relationship *Doctor Who* and *Blue Peter* have shared over the years.

So the next series will be keeping the same mix of old and new *Doctor Who* then? After all, there's over 42 years to look back over!

Mark We'll definitely be including archive of past Doctors in the series. I think it would be crime to ignore the wonderful history of *Doctor Who* – so fans needn't worry. There will be plenty of clips of past Doctors in the new series of *Confidential*.

Gillane We'll be making two different types of episode of *Confidential*. There will definitely be episodes where we spend time looking back at past Doctors, but, when appropriate, we will also make a few more episodes like *The Last Battle*, where there was no archive at all, and it was just about the new series. ■

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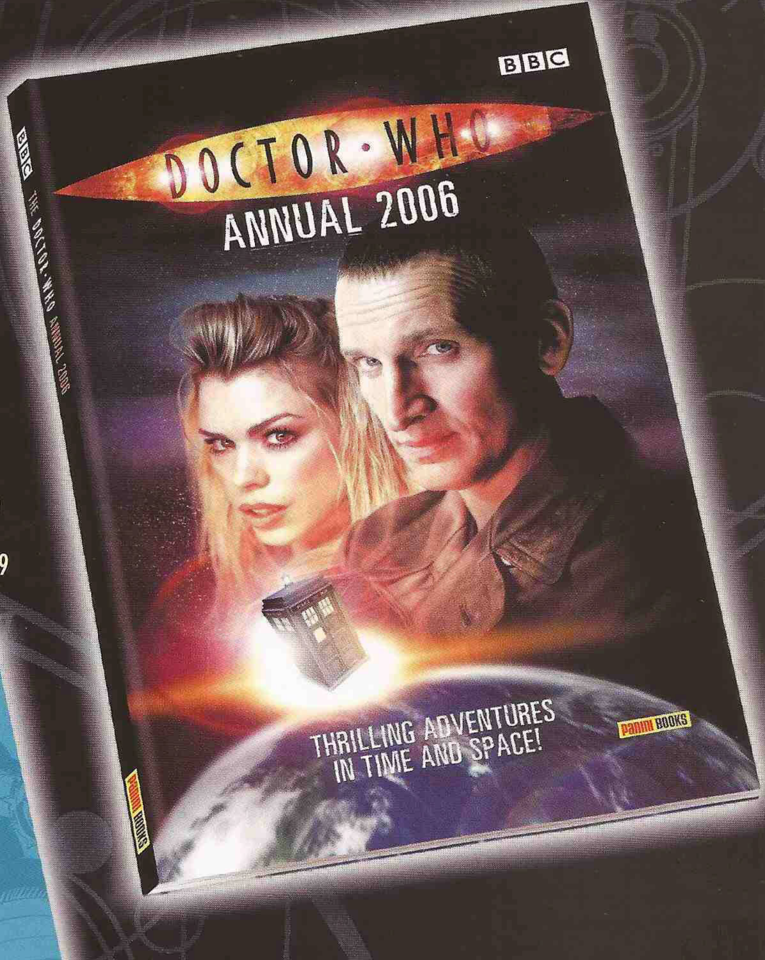
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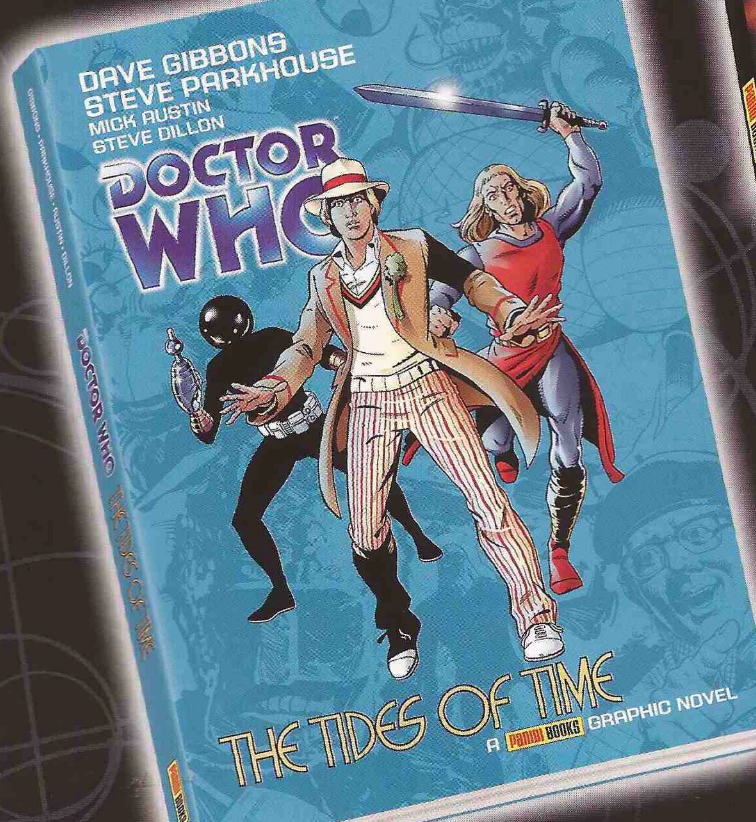
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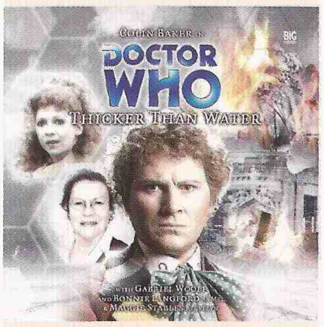


AUDIO DRAMA Big Finish
RELEASED September 2005
FEATURING The Sixth Doctor, Melanie and Evelyn
SETTING A return trip to Világ
STARRING Colin Baker, Maggie Stables, Bonnie Langford, Gabriel Woolf, Rachel Pickup, Patrick Romer, Simon Watts, Matt Dineen, James Parsons
DIRECTOR Edward Salt

The Sixth Doctor returns to Világ three years after the Killoran invasion, which he and Evelyn Smythe had witnessed. Mel is curious about meeting her predecessor – for Evelyn has settled down on Világ. Politically, the planet is relatively peaceful, its tripartite government now headed by Principal Rossiter. Yet the legacy of the Killoran attack is instability. Torture, kidnap and zombies are among the dilemmas facing the three time travellers – besides the confrontations between Evelyn and her stepdaughter... So, whose blood will be spilt this time?

Thicker than Water

Written by PAUL SUTTON | Preview by MARK WYMAN

***THICKER THAN WATER*, PAUL** Sutton's second *Doctor Who* audio, clearly follows on from his début – May 2004's *Arrangements for War*. Both Big Finish dramas are set on the world of Világ, a planet whose name (like that of many Világans) reflects Sutton's Hungarian connections, and where Evelyn Smythe feels quite at home.

Speaking from his Budapest home, Sutton explains that the request for a sequel came from Big Finish producer Gary Russell, hot on the heels of recording *Arrangements*. "I was over near London in March last year, visiting friends, and rang Gary on the off chance that we could finally meet." Unusually, the production of *Arrangements* had been completed without face-to-face contact. "We did meet, in a pub near Trafalgar Square, and while we got the first round in, Gary said to me 'I want a sequel from you.' I wasn't going to argue with that..."

"After being commissioned, I had an idea to use [the Sixth Doctor's TV companion] Mel – before Gary had actually asked me to include her! My early idea was completely ridiculous, so I binned that, but I honestly found it pretty easy to write for Mel; I could hear Bonnie Langford's voice straight away. Naturally, I had to put the companions together early on, and after that I really enjoyed writing for them both."

> "Gary Russell said to me, 'I want a sequel to *Arrangements for War*.' I wasn't going to argue!"

Was the timing of the new story, three Világan years later, something Sutton had quickly determined? "It was obvious that I'd need to address 'What happened next?' Every plot I tried, I kept asking myself 'Fair enough, but what about those aliens?'"

Dead or alive, Killorans had been all over the place. "The Világans would surely have to deal with that first. So that was my story, along with a back-plot about some evil science being done with what the Killorans left behind."

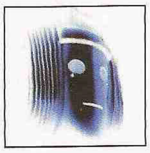
Gabriel Woolf, still best known as Sutekh in *Pyramids of Mars* [1975], returns as the moderate Rossiter. Was Sutton tempted to bring back other local survivors? "Gary gave me the choice about that, and yes – I did want to bring back Suskind. I loved Philip Bretherton's wonderful voice [in *Arrangements*] – putting everything into words like 'bivouac'! – but it would have been too much, as I definitely wanted Rossiter's daughter Sofia involved. She's mentioned in passing in my first story, but this one's largely centred around her."

On that tack, did an earlier *Doctor Who* story influence Sutton? In *The Curse of Peladon* [1972] and *The Monster of Peladon* [1974] the Third Doctor visited the same planet, with different companions, amid political turmoil. In the former, his companion becomes attached to a leader, and in the latter that leader's daughter is pivotal... "None of that occurred to me at all," protests Sutton coolly, "but you're absolutely right!"

DWM is being cheeky, knowing that Gary Russell is hugely fond of the *Peladon* stories. Yet exploring a familiar planet remains rare in *Doctor Who*. "It might seem a bit restrictive," admits Sutton, "but I had a fresh slate in story terms, and it's a completely different type of adventure. There was nothing left over from the first one to put in."

Was Sutton ever tempted to try using a different Doctor? "Not at all. Anyway, I was desperate to come over and meet Colin Baker this time..." However, the Sixth Doctor is not the only one to make his presence felt. *Thicker than Water*'s director Edward Salt needed to cast three medical Doctors – Sofia, plus her mentor Szabo and colleague Sebastian. Salt found them all within the RSC touring company which he stage-managed last winter; thus, for example, rising theatre star Rachel Pickup – the daughter of well-known character actor Ronald Pickup, who himself appeared in *The Reign of Terror* [1964] as a physician! – is playing Sofia.

"I was there for both days of my second recording, and Rachel was very precise about the layering she wanted to do. I was bowled over by how much effort everyone put in," recalls Sutton admiringly. "I was scared of getting in the way, but it was so exciting that they had to pull me out of the studio afterwards!" ■



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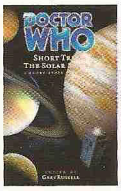

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Fear Itself

Written by NICK WALLACE | Preview by DAVID DARLINGTON

"THERE WAS A DISCUSSION on a mailing list I'm on," says new *Doctor Who* writer Nick Wallace, "where the original *Doctor Who* series was described as 'white, middle class and English'. And that's largely true, because television in general during those years was white, middle-class and English. So, I wanted to tell a traditional *Doctor Who* story, but make it feel different. I'm a big fan of Bruce Springsteen's music, particularly the songs which evoke that sense of 'blue collar' America, and that's the kind of feeling I wanted to get to here. A blue-collar *Doctor Who* book... there are a lot of throwaway remarks aimed at expanding the world the characters live in, as well as their physical reactions to objects and other people."

The most obviously unique aspect of *Fear Itself* is its unprecedented status as the first Eighth Doctor 'previous Doctor adventure' – set as it is, midway through the 'amnesiac Doctor' arc which kicked off in *The Burning* several lifetimes ago. While this will obviously satisfy Fitz-freaks like me still getting used to a future for *Doctor Who* without the guy, it wasn't necessarily part of the plan. "When the proposal was sent in," Wallace reveals, "the Doctor, Fitz and Anji were the current team. By the time it had climbed out of the slush pile and reached Justin Richards [BBC Books range Creative Director], the Eighth Doctor novels were drawing to a close, *The Gallifrey Chronicles* had already been commissioned, and the future of the books was up in the air. I thought that it was likely the 'ongoing' narrative would take a bit of a break, so I suggested to Justin how *Fear Itself* might work as a 'previous Doctor' story, and he was happy to go with that. Basically, there was an opening for an Eighth Doctor 'PDA', and *Fear Itself* just happened to be there at the right moment!"

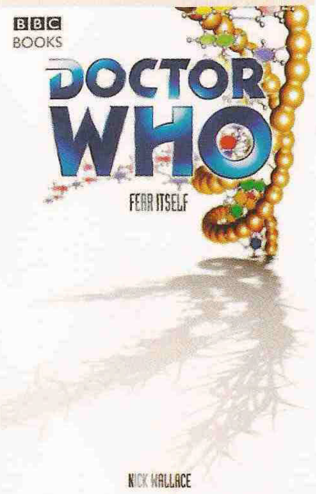
> "People have mentioned to me that this book is much more sci-fi than other *Doctor Whos*."

"Fitz is a favourite of mine," Wallace continues. "He's writer-proof, and while I wanted to show a more heroic side to him, he's just such fun to write. Anji never really took off; I always thought the problem was she was intended to be someone the readership could empathise, yet she never really felt like anyone I knew. So I was determined to make her feel 'real'; it's no coincidence that her first mention in the book is at home with her brother while her parents watch *Stars In Their Eyes*; the kind of everyday thing we can all associate with. I'm hoping that people will respond to the portrayal of Anji in a positive way. If you didn't like her before, this book might change your mind..."

This is Wallace's début novel, although he has had a couple of short stories published in Big Finish's *Short Trips* collections, and his day job involves consultancy work on TV scripts. "That's been a fantastic job," says Wallace, "because I've learnt an incredible amount about story-telling, and what people respond to in stories. I submitted a couple of proposals to Virgin back in the day; *Fear Itself* is, I think, the sixth proposal I submitted to the BBC. In terms of why *Fear Itself* made it, the main thing is that it's very tightly plotted. Justin is keen on well-plotted stories that the author demonstrates complete control of. I'm not a big plot person and I always struggle with synopses, so in coming to *Fear Itself*, I decided that plotting was a skill worth learning. Consequently, the synopsis took months to put together..."

"It's funny," Wallace muses. "A number of people have mentioned to me that this book is much more 'science-fiction' than other *Doctor Who* adventures, and yet I hardly ever read SF. I was shocked the first time I was told that. To me, for all the sci-fi trappings of spaceships and space stations and the like, the plot is drawn from the crime thriller and mystery genre. It's far more *Chinatown* or Ian Rankin's *The Hanging Garden* than SF..." ■

BOOK



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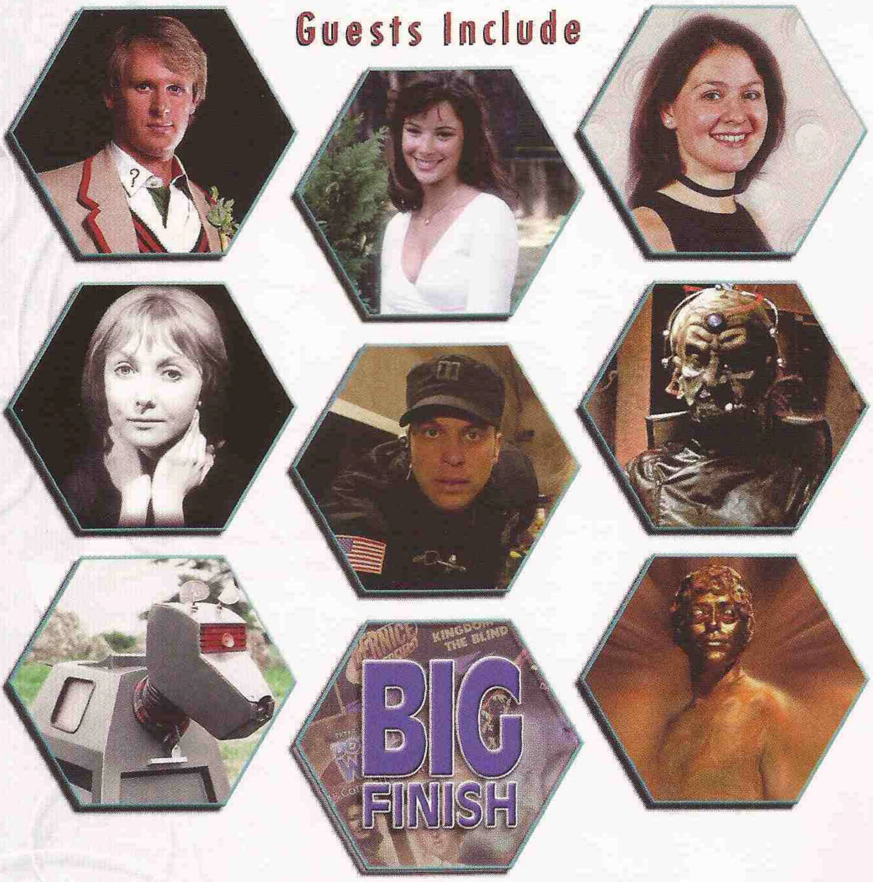

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OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

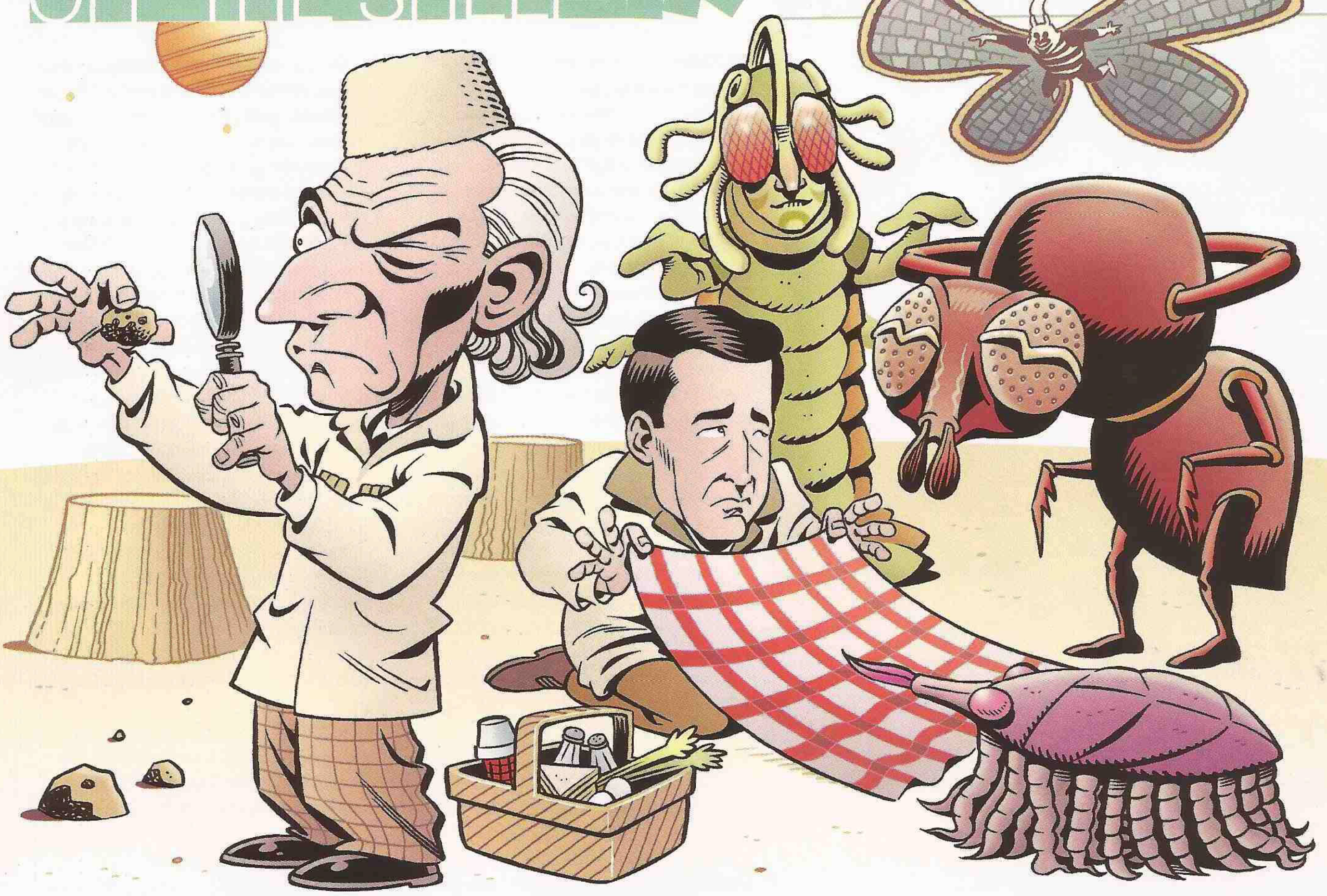


Illustration
ROGER
LANGRIDGE

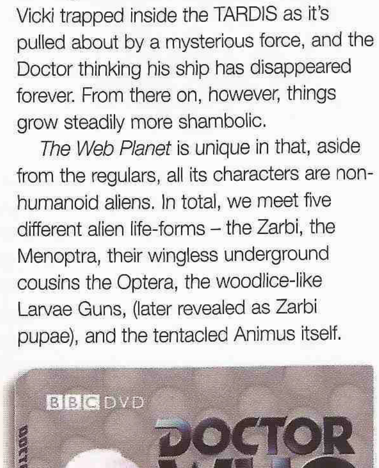
DOCTOR WHO
THE WEB PLANET

DVD BBC DVD | **BY** Bill Strutton
PRICE £19.99 | **OUT** Available now
WWW bbcshop.com

***THE WEB PLANET* HAS NOT AGED** well. Although a big success back in 1965 due to its large collection of alien creatures and some heavy publicity, it can now be seen as probably the least polished of any of the First Doctor's adventures. Set on the crater-strewn planet Vortis, Bill Strutton's story revolves around the butterfly-like Menoptra's attempts to reclaim their planet from the Animus, (a space parasite designed like a giant jellyfish), and the giant ant-like Zarbi it has turned into its aggressive foot soldiers.

Although taken up with some long TARDIS scenes and an exploration of Vortis, *The Web Planet*'s first episode is probably the best of the six. Designer John Wood's Vortis set has a pleasing, if slightly comic-book grandeur, and director Richard Martin doesn't do a bad job of introducing the Zarbi, even if he does seem in a bit of a rush to show them in full. There's also a good attempt at a multi-layered cliffhanger, with Ian trapped in a web-like net, Barbara walking trance-like towards an acid pool, Vicki trapped inside the TARDIS as it's pulled about by a mysterious force, and the Doctor thinking his ship has disappeared forever. From there on, however, things grow steadily more shambolic.

The Web Planet is unique in that, aside from the regulars, all its characters are non-humanoid aliens. In total, we meet five different alien life-forms – the Zarbi, the Menoptra, their wingless underground cousins the Optera, the woodlice-like Larvae Guns, (later revealed as Zarbi pupae), and the tentacled Animus itself.



Although the aliens are reasonably well-designed, none of them are quite up to the demands placed upon them by the script. Viewed head-on, the Zarbi convey a bullish kind of strength, but in fight scenes or when rushing around the corridors of the Animus' domain they can appear rather cumbersome and clumsy.

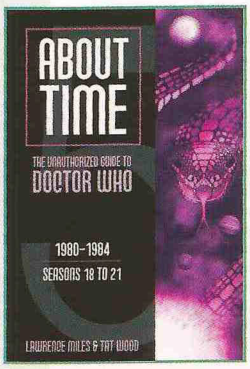
The Menoptra don't fare much better. Although in much more agile costumes, their big flight scene, when Captain Hilio and the rest of his invasion force swoop down onto Vortis, is a disappointment, with actors swung about on Kirby wires, clearly having no control over their take-offs and landings. The sequence also suffers from using the same shots over and over again, although as it's shot on film and easier to edit, at least it has a bit of pace.

The Optera aren't introduced until the fourth episode, but although they don't really do much, in costume terms they're perhaps the best of the lot, imagined like upright caterpillars with elaborate crowns of flowing tendrils. However, even they are let down by some obviously false extra limbs and an odd jumping gait that makes them look ridiculous when they move.

Another disappointing aspect of the production is how noisy it is. Beyond the stock incidental music and the electronic trilling of the Zarbi, the story seems to have had almost no post-production, and from the hollow wooden thud of the surface of Vortis underfoot to the audible creaking of

ABOUT TIME 5

BOOK Mad Norwegian Press
BY Lawrence Miles and Tat Wood
PRICE £12.99


ABOUT TIME
THE UNAUTHORIZED GUIDE TO DOCTOR WHO
1980–1984
SEASONS 18 TO 21
LAWRENCE MILES & TAT WOOD

"HOW DOES EVOLUTION WORK?" asks an essay shooting off in a wonderfully tangential manner from a piece evaluating 1980's *Full Circle*. Well – these books in the *About Time* sequence are a fine example. It's all about how things adapt, and the authors of this thought-provoking range have evolved their talents greatly over the past two volumes since my review of their first offering in **DWM** 354. Their initial work invoked a polarised response; half of me loved it, half of me hated it. I am delighted to say that my instincts for this volume – covering the stories from 1980's *The Leisure Hive* through to 1984's *The Twin Dilemma* – are far more favourable.

The previous books' tedious regurgitation of the fundamentals has been restrained for this volume. Instead we are treated with the speculative essays, the extrapolations and the nit-picking which is clearly the authors' forte. Stormy absurdities of continuity are resolved by unlikely means and quietly put to bed by some dazzling displays of retroactive continuity. Although I dislike 'retconning' intensely within fiction, when used discursively, as it is here, it becomes almost socially acceptable.

The book offers much debate about producer John Nathan-Turner's influence on the show over this period. The enjoyable notion of 'Prosecution' and 'Defence' critiques, used so well in the latter stages of *About Time 4*, is retained, but the concept occasionally breaks down. The Prosecution condemns *Terminus* on a number of pieces of evidence, and all the Defence can do is mumblingly concede that his learned client may indeed have a point. Unlike some eras of the show, (Season Seventeen for example), the stories examined here don't polarise opinion quite so much.

The authors' love for the era is another bonus for the work. It's clearly a vivid point in Miles' and Wood's lives and they conjure up potent pieces of contextual prose to paint a colourful backdrop. As I read it, I would swear blind that Radio 1 is playing *Uptown Girl* and *99 Red Balloons*, punctuated by comments from Mr Angry.

There's still room for a little improvement. The authors could certainly benefit with seeing an episode from *Doctor Who*'s antecedents, ABC's *Pathfinders to Mars* or *Pathfinders to Venus* to clear up a rather embarrassing case of mistaken identity. Nor do I remember Rupert Murdoch causing the tensions at Wapping before *Resurrection of the Daleks* was broadcast – I thought it was two years later. But then again, the ▶

the Zarbi's costumes, the whole thing sounds incredibly raw.

On a more positive note, all of the regular cast put in good performances. Despite a glaring fluff from Hartnell in an early TARDIS scene and the decision to play most of the first episode through a barrage of chuckles, the rest sees him on much more authoritative form. His best scenes are those when he's in counsel with the Animus via its hood-like communicator, and it's a shame he isn't given a similar moment to shine when face-to-face with the giant parasite at the end – instead he succumbs to its energy-draining powers and sits out the last ten minutes asleep on the floor. William Russell and Jacqueline Hill, as Ian and Barbara, are as dependable as ever, even if – with Barbara trying to rally Captain Hilio's troops, and Ian and the Optera making their way to the Animus through underground caverns – a lot of what they do seems like a re-working of the first Dalek serial.

Maureen O'Brien's Vicki is probably the least well-served, spending most of her time trailing the Doctor – although the scenes of her alone in the TARDIS while it's dragged away by the Animus are tense and enhanced by some fairly good model-work of the ship being drawn into its lair.

On the whole, though, this is ropy stuff. *The Web Planet*'s rough edges have often been put down to its ambitious nature, but in the end, it's a studio-bound *Doctor Who* with a few more monsters thrown at it than usual. And coming from a production team who made such a solid job of the genuinely ambitious *Dalek Invasion of Earth* just three stories earlier, *The Web Planet* is certainly below standard.

DVD EXTRAS

The Web Planet's 'Extras' are a mix of the traditional and the experimental. *Tales of Isop* is a straightforward 'Making of...' that talks to, amongst others, producer Verity Lambert, William Russell, Martin Jarvis and the rarely interviewed Maureen O'Brien, who focuses on the poetic nature of the script. Given the production's flaws, this is, perhaps surprisingly, a complimentary piece and at times feels like a case of 'Never mind the quality, praise the vision'.

▼ *William Hartnell as the First Doctor in 1965's* ***The Web Planet.***

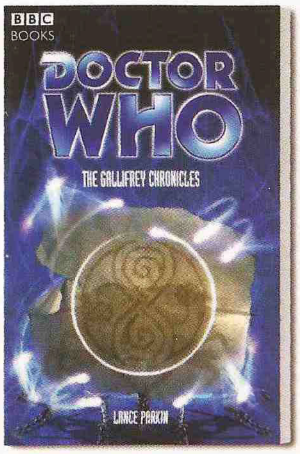
The commentary, with Lambert, director Richard Martin and William Russell can be a bit heavy-going too, although the second episode, where moderator Gary Russell gently brings up the differences Lambert and Martin shared on the production, is definitely worth a listen, and the arrival of Hilio actor Martin Jarvis from the fourth episode helps to perk things up a bit.

However, this DVD's most interesting pieces are its more left-of-field offerings: the PDF images of the first *Doctor Who Annual* from 1965, William Russell's reading of *The Lair of Zarbi Supremo* from the same publication, the Spanish version of the final episode and the Chad Valley 'Give-a-show' projector slides of the story, which re-tell the story in its most basic possible form in just 14 frames.

The *Annual* material is a delight. William Russell could probably bring life and gravitas to the *Doctor Who Cookbook* and the *Annual*'s use of other TV aliens, such as the Sensorites and the Voord, hopefully means we haven't heard the last of its short stories yet.

As for the Spanish soundtrack – it's amusing to note how much the Spanish Hartnell sounds like ours, but it's also the kind of thing destined to be switched off after three or four minutes. A fate I fear may be shared by the story itself...

VANESSA BISHOP



DOCTOR WHO
THE GALLIFREY CHRONICLES

NOVEL BBC Books | **BY** Lance Parkin
PRICE £5.99 | **OUT** Available now
WWW bbcshop.com

WE'VE BEEN HERE BEFORE. IN 1997, Lance Parkin penned the last of Virgin's *New Adventures*, the first to feature Paul McGann's Doctor. Now, eight years later, Parkin has written BBC Books' final 'Eighth Doctor Adventure', wrapping up a storyline that's been going on more or less continuously over that period.

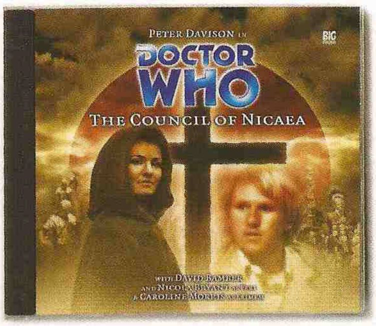
The Gallifrey Chronicles begins with the bold assertion that 'The Doctor never loses' before firing into a mini-adventure on a distant planet in which the tyrannous Mondova's reign of terror is ended by the Doctor. Meanwhile, on present-day Earth, elderly sci-fi writer Marnal regenerates into a younger man, much to the shock of his carer, Rachel. Marnal has spent his exile writing the history of his home planet Gallifrey, so is more than a little upset to discover that the planet and its population of Time Lords have been wiped out thanks to the actions of the Doctor. Trapping the Doctor on Earth, Marnal is set on punishing him for this genocide, but an invasion by the insectoid Vore may put paid to Marnal's plan – and the human race.

Anyone expecting *The Gallifrey Chronicles* to be a book steeped in Time Lord mysticism will be disappointed. And those wanting a tidy novel that focuses on brushing away the last eight years and neatly tying in to the new series will be equally nonplussed to learn that Gallifrey's obliteration on TV has nothing to do with what happens here (just remember that the show blew up Atlantis three times in five years, and relax). There are no reset switches, and this is not about what was destroyed in *The Ancestor Cell* – good riddance to the whole, tiresome lot – it's about what was saved. Put another way, it's not about what we leave behind, but what we take away, which is a fine message for a genre that usually gets mawkish over endings. Although there are plenty of references back to the Faction Paradox arc, and an unexpected and well-handled return to some events of the 1996 TV Movie, in the end this is about letting go, with the Doctor, and a romantically entangled Fitz and Trix able to escape their histories while others, like Marnal, dwell unhealthily on the past.

Though Parkin tries hard to make the book accessible to new readers, much of its significance will be lost on people who haven't followed the Eighth Doctor novels – like switching on the TV to catch the last five minutes of a film. My advice to you is to seek out the new Ninth Doctor books instead. But for EDA readers, is it a good ending? At the finish, there are no fireworks or eulogies, but yes, it's good. In its focus on a few characters, with an archetypal invasion of Earth plot that's almost incidental to the real focus on the Doctor coming to terms with and moving on from his destruction of Gallifrey, this is Parkin's smallest, most personal, and best book for years.

Doctor Who never ends, just changes. The Eighth Doctor will be back in a 'Past Doctor Adventure' later this year, and the new Doctor's travels are only just starting. Happy times.

MATT MICHAEL



DOCTOR WHO

THE COUNCIL OF NICAEA

AUDIO DRAMA Big Finish
BY Caroline Symcox | **PRICE** £14.99
OUT Available now | **WWW** bigfinish.com

STARTING WITH A BRAWL OVER different interpretations of Christianity, Caroline Symcox's first solo audio play makes it clear from the outset that religion was the football of the fourth century. The Fifth Doctor has brought his companions Peri and Erimem to witness the Council of Nicaea, one of the most significant events in the history of the Church. Before long, though, he has lost Erimem to Arius, who is challenging the bishops' doctrine, and is himself drawn into the politics at the court of the Emperor.

Free from slimy monsters or alien planets, this is Big Finish's first straight historical story for some time. Given how well this type of play works on audio, it seems odd that the company has not tried its hand at the form more often. *The Council of Nicaea* is a good example of the type of historical that is set in a relatively little-known period of history – obscure enough that the listener doesn't automatically know what's going to happen next, or who will live or die. Combine this with an audio-only companion whose survival from story to story is always in doubt, and we are left with an audio where the stakes feel genuinely high, especially once Erimem openly defies the volatile Emperor and decides to lead a demonstration to the gates of the imperial palace.

> "*Doctor Who* has traditionally played religion for laughs – but not here..."

The play unfolds in a straightforward way, with only a hint of the familial murderousness and treacherous politics of *I, Claudius* when the Empress Fausta plies Peri with drink in an effort to get ▶

▼ *Fifth Doctor Peter Davison at The Council of Nicaea recording.*

◀ authors display sufficient talent at making things fit together that I'm sure they could retcon real-life history.

I hope to goodness that *Knit a TARDIS* is a joke that didn't quite come off rather than an example of sloppy research, and a glance through the newspapers of 1976 and a copy of Jeremy Bentham's wonderful *The Companion Volume* could probably shed more light on the issues of Note 14 on page 324. Such rare items shows that earlier eras are maybe where the authors are less at home, as opposed to the new romanticism of Peter Davison's Doctor where they clearly hold season tickets.

Nevertheless, the essays are thought-provoking, discussing the mixture of mutilation and entertainment, exploring the notion of 'auteur' directors, considering what is buried beneath Heathrow, and offering some controversial new theories about why there are so many doubles in the universe.

If you fancy having your perceptions expanded and your context strengthened for this period of the show, then pick up this latest offering from Mad Norwegian Press.

ANDREW PIXLEY

GALLIFREY: SPIRIT

AUDIO DRAMA Big Finish
BY Stephen Cole
PRICE £10.99

THE LAST *GALLIFREY* AUDIO PLAY, *Lies*, revealed that a malevolent entity called Pandora was seeking to possess President Romana, and become empress of the Time Lords. Following on from those events, Romana has decided to take a holiday on the planet Davidia, well away from the backstabbing politics of the Capitol. Persuading an embittered Leela to join her, the two soon discover that it's not so easy to escape Gallifrey.

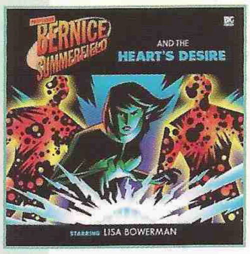
Revolving around themes of communication and understanding, *Spirit* takes full advantage of its holiday planet setting, with writer Stephen Cole turning in a leisurely script that abandons the plot-heavy approach of the previous play in favour of what amounts to a two-hander for most of its running time. Giving the characters the space to take stock, Cole has Romana and Leela initially at odds over their differing belief systems, with Romana scoffing at Leela's faith in a spirit that guides creation. Later, the tables are turned when the two swap consciousnesses, and Romana gets a sense of what it is to be a creature of instinct and feeling. It's an opportunity for Lalla Ward to do a convincing impersonation of Louise Jameson's wide-eyed voice, as the slimline plot – about a hideously scarred Time Lord visitor, apparently from the future – comes to a head. ▶

◀ *Spirit* is a gentle interlude in a series that can sometimes threaten to overwhelm the listener with detail, and points the way to some potential plot twists – the manipulation of regeneration and a foe from the future, not just the past – that may make it more significant in retrospect than it seems just now.

MATT MICHAEL

PROFESSOR BERNICE SUMMERFIELD AND THE HEART'S DESIRE

AUDIO DRAMA Big Finish
BY David Bailey and Neil Corry
PRICE £10.99



LIKE THE MAJORITY OF *BERNICE* adventures recently, David Bailey and Neil Corry's play has a strong *Doctor Who* connection – but this time it's not one that's so immediately obvious as a returning monster. Benny (Lisa Bowerman) is not having a good Christmas. Her world is about to be destroyed by a previously uncharted pulsar – a pulsar that's pulsing a message in Morse Code. On deciphering it, Benny is led to Marlowe's World, a bleak, *Blade Runner*-like metropolis of hover cars and endless rain. When her transport crashes into the dark streets below, Benny gets caught up in a bank raid, meets ditsy showgirl Topsy Turvé and gets set upon by thugs hired by Turvé's gangster husband. After Turvé is nearly killed by a falling piano and the whole city turns into an angry mob, Benny and Turvé decide to hide out in the local zoo. There, amongst the elephant-like saffalumps and stripy zigers, Benny finally realises there's something not quite right about Marlowe's World, and with the sound effect of a crashing mirror, learns she's been the pawn in a game played by two super-beings – a game with a very special prize indeed...

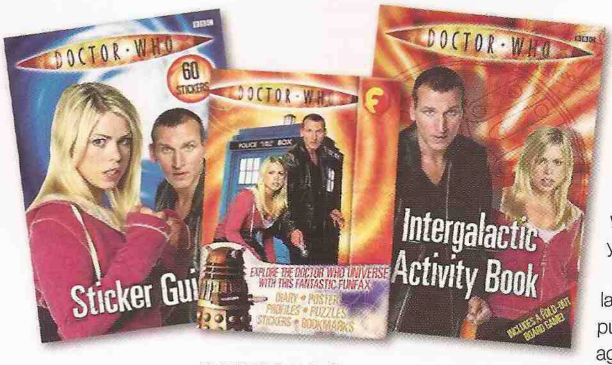
Despite being stuffed with 1940s gangster film clichés and a brief *Stepford Wives* section in which Benny, wishing for a normal life, finds herself happily cooking 144 iced buns for the Residents' Association, *Heart's Desire* feels less like a comic adventure than some of the series' other parodies. Perhaps this has something to do with super-beings Hardy and Barron – played by Conrad Westmaas and Steven Bugdale – who, although they bicker with each other and sometimes appear to Benny as regular citizens of Marlowe's World, also have to remain relatively aloof and otherworldly. It is, though, still tremendous fun and fast-moving and, I have to admit, much more entertaining than the rather dry 1980s *Doctor Who* story that inspired it.

Sound design is top notch, from the ever-present rain to the familiar 'twinkling' sound of the Heart's Desire itself – although ▶ ◀ information about the Doctor and Erimem. While this means that there are few surprising twists or turns, it does allow Symcox to present the differing viewpoints of the factions in a clear way, which is important given how apparently trivial some of those differences were.

The standard of acting is good, with David Bamber as the Emperor giving a fruity performance that threatens to become scenery-chewing but never does, instead suggesting the barely-suppressed hysteria that has come from years of paranoia and efforts to keep his empire from falling apart. This goes a long way to support the Doctor's belief that the Emperor is not a tyrant, but a harried man who will do anything to safeguard the security of Rome. The sound design isn't quite as impressive as usual, though, with the crowd that the Doctor is apparently caught up in during the first episode sounding more like a muted evening down the pub than a raging mob.

Although it is not the most innovative or exciting of Big Finish plays, *The Council of Nicaea* feels like something different. *Doctor Who* has traditionally played religion for laughs, preferring to mock silly superstitions, or else portrayed the devotion of religious leaders such as Tlotoxl or Timanov as a sinister influence. There are no laughs here, and *The Council of Nicaea* prefers to pitch its believers as intelligent but imperfect men and women, struggling to comprehend the nature of the divine. Symcox's earnest directness and honesty leave us with, if not the best, then at least the most distinctive Big Finish audio for some time.

MATT MICHAEL


DOCTOR WHO
60 STICKERS
Sticker Gui
EXPLORE THE DOCTOR WHO UNIVERSE WITH THIS FANTASTIC FUNFAX
DIARY • POSTER
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STICKERS • BOOKMARKS
Intergalactic Activity Book
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DOCTOR WHO
STICKER GUIDE, FUNFAX, & INTERGALACTIC ACTIVITY BOOK

BOOKS BBC Children's Books/Penguin Group
PRICE £3.99 (*Activity Book* and *Sticker Guide*), £5.99 (*Funfax*) | **WWW** bbcshop.com

PUBLISHED BY BBC CHILDREN'S Books and the Penguin Group, these three books are aimed at ages 7-12. *The Intergalactic Activity Book* is where all the real action is. Long-term fans pinching it from their newly interested nieces and nephews will recognise its format of puzzles from the filler pages of the old *Doctor Who Annuals* of the 1970s. Amongst its glossy pages, the intrepid puzzler can guide the Doctor through the Catacombs of Death, work out the riddle of a dying spaceship's escape code and help Rose solve the mathematical problem of The Star of Stelios. The back folds out to become a board-game with 'Doctor' and 'Rose' counters to cut out, and instructions such as 'The Moxx of Balhoon spits in your eye. Move back one' and fan favourite 'Stop to reverse the polarity of the neutron flow. Miss a turn' getting in the way of the Doctor and Rose saving the Earth in 100 moves.

> "Long-term fans will recognise the puzzle format from the old *Annuals*."

The *Sticker Guide* is a slim booklet comprising eight pages and four sheets of stickers – more than the book actually needs, allowing, as the *Guide* suggests, for the rest to be used personalising prized possessions. *Funfax* is the heavyweight of the range, a 96-page, hardback, two-ring binder complete with diary, personal file including a '*Doctor Who* and me' (favourite episode, scariest moment, etc.) and school timetable section, '*Doctor Who* Data' (facts about the Doctor, Rose, the TARDIS and the Daleks), a pull-out poster, Ninth Doctor bookmarks and a hotel-room style door-hanger emblazoned with the legend 'Keep out! Time wound inside.' *Funfax* also incorporates the other two books into its pages with new stickers and a fresh batch of puzzles and word-searches. There's even a second board-game with the completely wonderful 'Meet yourself in the past. Miss a turn while you deal with the time paradox' – you don't get that in *Monopoly*.

One problem these books have is a lack of photographic material, the same publicity shots being used over and over again. Another is that with only one series to concentrate on, a lot of the riddles and puzzles have the same answers – either 'Slitheen', 'Dalek' or 'Auton'. Also, aside from a few mentions of Captain Jack, nothing goes beyond Episode 8 (*Father's Day*), which limits things even further. On the whole, though, if these books had arrived in the late 1970s, I would probably have lapped them up – happily filling out the *Funfax*'s 'Galactic ID' (name, home planet, date of regeneration, *etc*) and providing a long list for its 'Teacher that you think could be an alien' section...

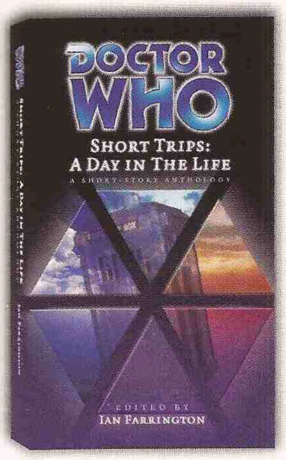
VANESSA BISHOP

◀ the music might have missed a trick by not being more *noir*ish in the Marlowe section. There are good performances from the entire cast, but the play is probably stolen by Lucy Beresford who, with the sort of baby-doll voice that usually grates (think the computer from 1985 radio adventure *Slipback*), manages to make Turvé entertaining rather than annoying.

VANESSA BISHOP

SERVICE STATION
Road
87

▲ *The Seventh Doctor takes a bus journey to save the world – in the highlight of Big Finish's latest* **Short Trips** *collection.*



DOCTOR WHO

SHORT TRIPS: A DAY IN THE LIFE

SHORT STORY COLLECTION Big Finish
EDITED BY Ian Farrington | **PRICE** £14.99
OUT Available now | **WWW** bigfinish.com

THE LATEST THEMED SHORT-STORY anthology from Big Finish is as hit and miss as the company's previous efforts. One of the problems with the range is that the chosen subjects are generally so arbitrary, and bear little relation to the actual themes of *Doctor Who*. So, instead of being presented with 'Bases Under Siege' or 'Hammer Horror Knock-Offs', we get well-meaning but bland titles such as *2040* or, now, *A Day in the Life*. The 17 stories presented here purport to take place across a single 24-hour span, but really there's no connection between the episodes, and rarely any attempt to use the linking idea beyond each entry being preceded by a single page, blank except for the time of day (trees died for this...).

The collection opens and closes either side of midnight with two Eighth Doctor, Charley and C'rizz stories by Andy Russell. The first, *After Midnight*, sets the tone for the whole anthology, being an instantly forgettable tale of the TARDIS crew hijacking the minds of some security guards to foil a time crime. *Sold Out* by Danny Oz is slightly feistier, and features the Sixth Doctor attending a murderous rock concert in cyberspace. Its brevity is its strong point – there are as many ideas in the story as in some of the recent novels and CDs – but it's not very interesting.

On the whole, the stories here are intermittently entertaining, but never trouble to linger in the memory. *Undercurrents*, *The Sooner the Better*, *A Life in the Day*, *One Wednesday Afternoon* and *The Heroine, the Hero and the Megalomaniac* are just OK. The bad scansion of *The Five O'Clock Shadow* and the teeth-grinding whimsy of *Morphology* represent the low points. Dan Abnett's brisk *Six Impossible Things Before Breakfast* is better, while Trevor Baxendale's amusing *Making History* and Richard Salter's superior *Waiting for Jeremy*, both of which feature the First Doctor and Steven, are almost the finest tales in this anthology. *Waiting for Jeremy* in particular feels complete, illustrating a point (it's easy to change history, but not so easy to change a person) rather than trying to cram a *Doctor Who* adventure into a few pages.

Simon Guerrier's *How You Get There* is in another league than the other stories in the anthology, and the opening four pages are the best thing in the collection. The story illustrates the theme of the small kindnesses that make life worth living, as the Seventh Doctor takes a bus journey to save the world. If the other stories were of this standard, the book would be something special. Sadly, though, it's downhill again from there, with Matthew Griffiths' fading 1990s 'postmodernism' of the Fourth Doctor gate-crashing Saturday night TV; Joseph Lidster's fun but unmemorable attempt to tie the recent *UNIT* audios into the *Doctor Who* stories, and Eddie Robson's muted hospital tale *Visiting Hours*. The anthology limps to an end (it's hardly a climax) with Andy Russell's second Eighth Doctor story, which ties in directly to his first in an obvious attempt to reflect its time-loop subject matter. It's a suitably disappointing finish to an insipid collection.

> "The stories here are intermittently entertaining – but unmemorable."

MATT MICHAEL ■

▼ *The Sixth Doctor is off to a gig in Sold Out...*

COLIN BAKER · LOUISE JAMESON · DAVID TROUGHTON
STRANGER
THE TERROR GAME
12
Includes Nick Briggs' Video Diary!
A previously unreleased video diary made during the filming of The Terror Game.
Plus! The Last 28 – a short film written by Pip and Jane Baker, starring Louise Jameson

THE STRANGER: THE TERROR GAME

DVD Reeltime Pictures
PRICE £15.99

MADE IN 1994, THIS IS THE FOURTH *Stranger* story, the first not to feature Nicola Bryant's 'Miss Brown' and embarks on a new direction for its lead character. Set on 1990s Earth, Colin Baker's amnesiac time-traveller materialises outside a seedy nightclub, where he's taken inside by owner Tamora Hennessey (Louise Jameson), secretly a member of alien anti-terrorist force The Protectorate. Stepping outside the club, however, the Stranger is kidnapped by Egan and Saul, two inter-dimensional terrorists played by David Troughton and John Wadmore. It's revealed that the Stranger, originally known as 'Soloman', used to be part of their terrorist cell, but had his mind wiped by The Protectorate. Struggling with this information, the Stranger's conditioning appears to weaken and now back on his original mission, he admits he still has the compulsion to kill.

Nicholas Briggs' script certainly moves the Stranger on a bit, but not in a way that seems entirely sympathetic to an audience following the series because of its similarities to *Doctor Who*. Shot largely in dark and grim interiors, this is more like a hard-hitting episode of *The Bill*. The shift in Baker's character doesn't entirely tie up either. When we first met the Stranger in *Summoned by Shadows*, he was repenting for a past he wouldn't talk about. Now he's a total amnesiac – which makes no sense of his earlier soul-searching. This doesn't serve Colin Baker well either, who once again gets little to do except act dazed and confused.

The Terror Game comes to DVD with two new 'Extras' – Nicholas Briggs' *Video Diary*, a fairly haphazard look at the story's filming, and *The Last 28*, a short film written by *Doctor Who* writers Pip and Jane Baker, and starring Louise Jameson. Originally made for the film festival market, it focuses on May, a nervy, middle-aged single woman about to embark on an affair with a married man due to arrive on the 28 bus. Beautifully acted and directed, it has a charm and coherency that the main feature lacks.

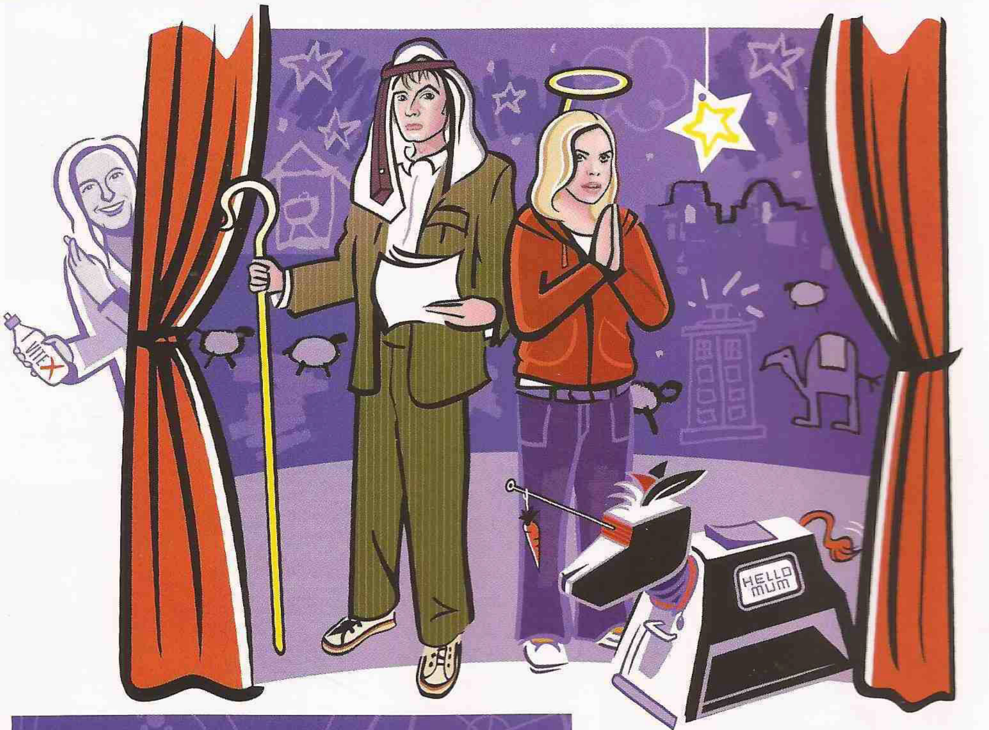
VANESSA BISHOP

PRODUCTION NOTES

DOCTOR WHO SCRIPT EDITOR **HELEN RAYNOR** TAKES US BEHIND THE SCENES...

RIGHT THEN. I ACTUALLY FEEL PRETTY exposed writing this – really, it's weird – because I know every inch of this will be examined forensically for the buried treasure of Spoilers. And because *Production Notes* is a big responsibility! I'm stepping into Russell's shoes here, and they're big shoes to fill. Seriously. He's six foot six, I'm five foot two. So, no Olympian overview this month – more of an Oompa Loompa perspective...

It's a bright summers' day in the early twenty-first century, in a hotel, in Cardiff – and something strange and secret is afoot. In the lobby a discreet sign – 'BBC Wales' – directs a steady stream of quietly excited guests upstairs. We're ushered into a room with a long table in the middle – sheaves of paper are shucked from envelopes, chairs bagsied – and the purpose for which we have all been gathered becomes apparent. It's the readthrough of the first three scripts being filmed for the second series of *Doctor Who*. Readthroughs are the first time a script gets a 'mass' reaction, which can be pretty nervewracking – and for actors, there's the pressure of finding their way through a script with a whole roomful of people looking on. But the room is buzzing with a rightful pride and euphoria – David and Billie are astonishingly relaxed and confident, and clearly having a whale of a time. None of which stops me feeling like a parent at a Nativity play – a mixture of pride and anxiety, smiling brightly with my fingers crossed, mouthing the words silently along with them...



As a script editor, I'm sometimes asked what exactly is it I do – often by close colleagues, worryingly. For a start, the vast majority of my time is spent glued to a phone and email. I mitch off whenever I can to get down to set/location, because – well, you would, wouldn't you? Seeing it all come to life is the pay-off from having stared square eyed at a PC monitor for months, and talked yourself hoarse in script meetings... and I love trips to set like I love backstage at theatres – the casual absurdity of it. A butch soldier in a bullet proof jacket queues for lunch behind a bony monster. 'The lamb, please. Chips, ta...'

So it's August 15, and we're filming at the Millennium stadium, which is but a short bike ride away from Cardiff Broadcasting House – and I'm escorting Claire, our new Script Secretary/Production Assistant on her first trip to set. Last year, everyone was trapped underground at the Stadium with a Dalek; this time, there's a very different threat... malevolent images glare down at us from a multitude of screens. And bless the Art Department – they've transformed a nondescript concrete bunker into a hi-tech, state of the art communications centre. Me and Claire huddle behind James Hawes' monitor. Penelope Wilton is centre stage, and it's edge of your seat stuff; difficult decisions, big emotions...'Beautiful suit', whispers Claire. And beautiful suits. James is a hero on set; grace under pressure – we have a quick catch-up at the meal break, and it's clear that I need to see a man about a metal dog...

Back to the office to think about dogs, but I'm distracted by an email: new draft from Steven Moffat. Splendid. I print and settle down to read... Except.... It's the same as the previous draft. *Ping!* Another e-mail. 'THIS is the right draft!' Splendid. I settle down to read... *Ping!* 'No, no, THIS is the right draft!' Still splendid... I settle down – *Ping!* 'DAMN, I left this scene out...' I wait. *Ping!* '– sorry, just the tiniest corrections.' Is he winding me up? No, Steven's scripts always arrive with a flourish of what I like to think of as Script Roulette. But it's a beautiful script. And guess what? It's dead, *dead* scary. With frocks.

And alongside that, there's a whole load of script 'housekeeping' backing up – including Negative Checks. What is a Negative Check? Well, there's a dept at the BBC devoted to finding out whether things exist or not – which is the first port of call if you need a key onscreen name (monsters, slogans, headmasters, companies...). There's a minefield of trademarking and copyright for script eds to pick their way through in every script, so it's always the safest bet to invent a brand new name, if you can. And that's a big 'IF'. Know how long it took me to come up with GeoComTex? Yeah, well. You try thinking up an original name for a pretend global geocommunications corporation. Honestly, try it. Use Google. You can have fun with it sometimes (you spotted the 'Jubilee Pizza' box in *Dalek* didn't you? I put that in for Rob, in reference to his Big Finish audio – and my partner's initials are immortalised in the Tylers' post code. SE15 7GO), but the stream of material that needs to be invented for each episode is never ending. Elwen Rowlands' struggles to come up with a new name for a health drink (Series One, Episode 8, wake up!) were epic. Anyone for Vitex?

> "AT READTHROUGHS I FEEL LIKE A PARENT AT A NATIVITY PLAY – A MIX OF PRIDE AND ANXIETY..."

Out of the office again, for a trip to Manchester, this time. Julie, myself and Tom MacRae convene at Russell's house, greeted by the Dalek in the hallway. It turns out the *Blue Peter* team have only just left, Russell having helped choose the finalists of the 'Design a Monster' competition – (the winner *absorbs* its enemies, it turns out. How cool is that?) – Tom is crestfallen at having missed them; he's worn his old *Blue Peter* badge specially. Awww.

But we're here to work, and it's Cyberman time. What I love – *love* – about these meetings is the way they flit between the Great Big Serious Issues, and the Completely Ludicrous. What it means to want something so much you'd lie through your teeth to the person you loved most. In the world. In the worlds. Whether or not a removable new bum is technologically possible. And I genuinely feel a bit like we're being haunted by Cybermen. Something about them challenges us to come up with the best, most exciting and most terrifying story we can, and every time I get a bit tired, and wonder if actually, that idea we considered and discarded a while back would work OK – I feel a baleful metallic glare on the back of my head, and I know I can't get away with anything. There's no escape. Tom's been having nightmares about them... Just you wait, it'll be your turn next year.

And on that sinister note, I'll leave you – because I'm mitching off work to go down to the location now. I don't want to make you jealous, but I've got a date with a metal dog... ■

Illustration
BEN
MORRIS

COMING IN DWM 362

◄ PARTNERS IN TIME...

DWM looks at the role of the female companion in *Doctor Who*, from Susan to Rose, via 60s dolly birds, 70s swingers and the 'interesting' sidekicks of the 1980s. Plus lots of nice pictures for those who might be interested in such things. Form a queue...

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Dalek nutter Nicholas Briggs switches his villainous allegiances as he talks us through his new Big Finish CD mini-series, *Cyber Man*.

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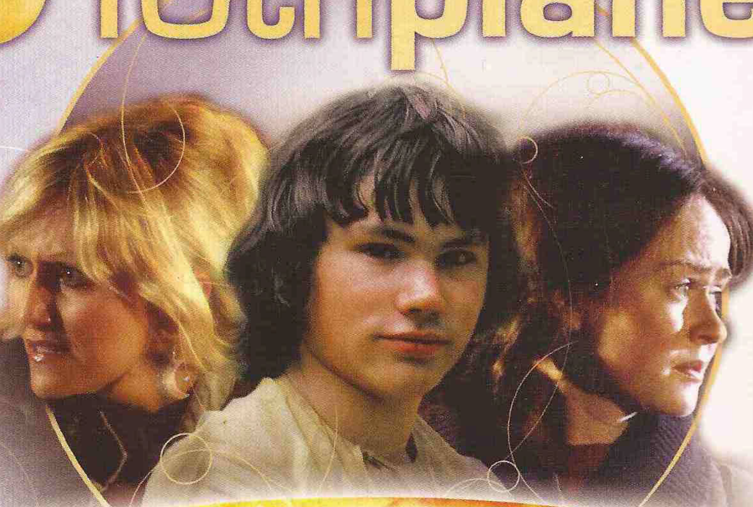

DOCTOR · WHO

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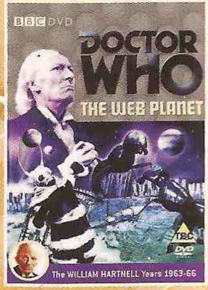

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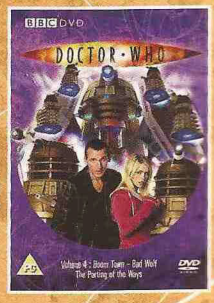

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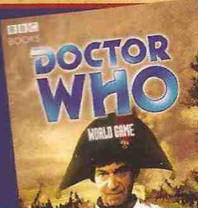

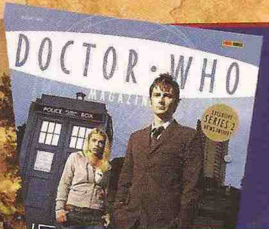

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